



ILLUSTRISSIMO

ET CELSISSIMO PRIN-
CIPi AC DOMINO,
DOMINO

JOANNI ULRICO,

Principi ac Domino in Crumau & Eggenberg, Co-
miti in Adelsberg, Dynastæ in Pettau, Ernhausen & Stras, Equiti
Velleris aurati, Sacræ Cæs. Majestatis Consilij secretioris
Directori, & supremo aulae Cæsareæ Magistro,
Provinciarumq; Styriæ & Croatiæ
Præsidi,

Principi ac Domino in eo Clementissimo.

Desteaquam ad præclaram illam Deo &
hominibus gratam jucundamq; Musicæ
scientiam applicavi animum, Princeps Il-
lustissime, in id maxime
q; converti, ut
primùm



brandas laudes conferri debent: utiq; & Magnates, quò
 propius ad D E U M accedunt dignitate, hoc etiam digni
 magis sunt, quibus venerandis ac demulcendis Musica
 præter cæteros maximè occupetur: Neq; verò vanam
 omninò hanc opinionem esse, invictissimorum Impe-
 ratorum duorum M A T T H I Æ, F E R D I N A N D I q; apud
 Serenissimum Electorem Saxonix, Dominum meum
 Clementissimum conventu, rnis superioribus, ipse
 sum expertus, ubi aulæ Saxonix chorum musicum, me
 quamvis indigno regente, fensi Principes hosce glorio-
 sissimos, uti & Celsitatem Tuam nostris illis concenti-
 bus clementer delectari.

Atq; ex eo equidem tempore, quo Celsitatem Tu-
 am ejusq; planè Heroicas & tanto dignas Principe v-
 tututes, inprimis verò summam erga scientiam &
 voluntatem nosse cœpi, ex eo, inquam tempori-
 onem subinde optanti quæritantiq; mihi, qua C-
 Vestra in me sæpius ante perspectam Clement
 gerem ac conservarem: perop- rtunè quasi &
 evenit, ut Cantiones quasdam sacras pridem in
 absolverem, opusculu- m dicitur.
 binde cum ætate ti.
 veterem par-
 igitur

Nempè Rosas niveo rubras in chromate QVINQUE,
 Inq̃ rubro niveam, cui Diadema, AQUILAM.
 Ceruleo inq̃ loco, croceam fixam ANCHORAM, & albam
 In croceo immotam segmine stare ROTAM.
 Tresq̃ coronigeras AQUILAS, DIADEMA tenentes
 Ore, loco in Clypei candidiore sui.
 Et frontem Clypei Regalem ornare CORONAM,
 Circumq̃ AUREOLI VELLERIS omne decus.
 Inclyta, pro meritis, ait, EGGENBERGICA Virtus
 Hoc, teste Invidiâ, grande MONILE gerit.
 Sunt bona Fama Rose, tutrix Aquila alba ROSARUM,
 Quam, Fidei meritum, fulva corona manet.
 Stans Rota, fortuna est constans atq̃ Anchora, constans
 Mens in amore Aquilæ, Sors in honore, sue.

Pro veteri atq; humilimâ in Illustris.

S. Celsi. observantiâ apposuit

S. E. S. S.

— OTUS.



Symphoniarchæ, atq; Capellæ Magistri,
Viri præstantiss. atq; celeberrimi,
CANTIONES SACRAS,

Musica serva DEI, lassum recrearet ut Orbem,
Harmonico, ORLANDUS, fecerat illud Epō.
Atq; alij: vellet cū tandem ignobile Vulgus,
Ut fieret Mundi, Musica serva DEI.
Harmoniā hac NOSTER demonstrat MUSICUS Orbi,
Quod non sit Mundi, Musica serva DEI.

Publius C. SEXTUS

Honoris atq; amoris ergo f.

IN CANTIONES SACRAS,
E PSALMIS ET PATRUM
I CTIS DECERPTAS,

VRICI SAGITTARII.

is Saxoniz, &c. Chori Musici
-ctoris.

Indis:

A.C.M.S.:

ДѢЯНИЯ

ceus spirent Cantibus harmonicis;

gustinus, Bernbardus viderit, ajunt:

IN TITU *similis* PATRIBUS *ille suo.*

In honorem Musices & Antaris F.

Elias Rudelius P. Imp. & Sereniss.

Elect. Saxon, P. aulicus.

Prima Pars.

I.

CANTUS.

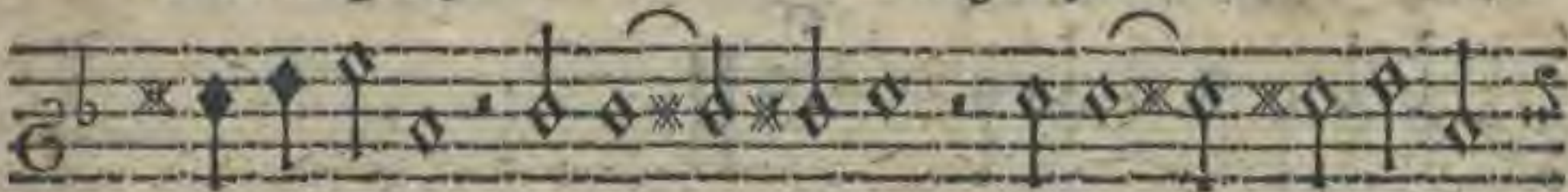
I.



Bo ne O dul- cis O be ni gne



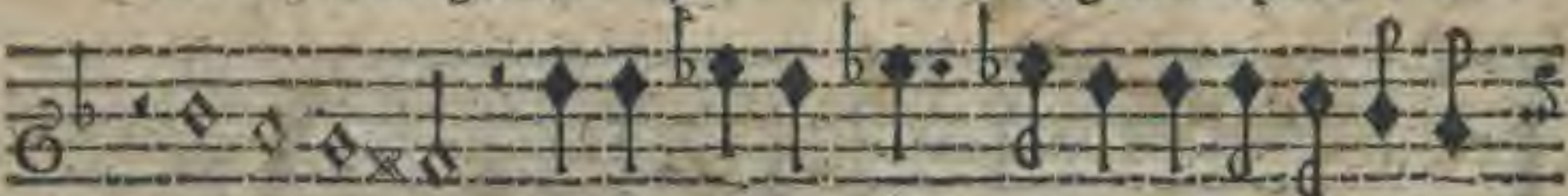
O be ni gne Je- su O be ni gne Je- su O be-



ni gne Je- su to de pre cor te de pre cor per



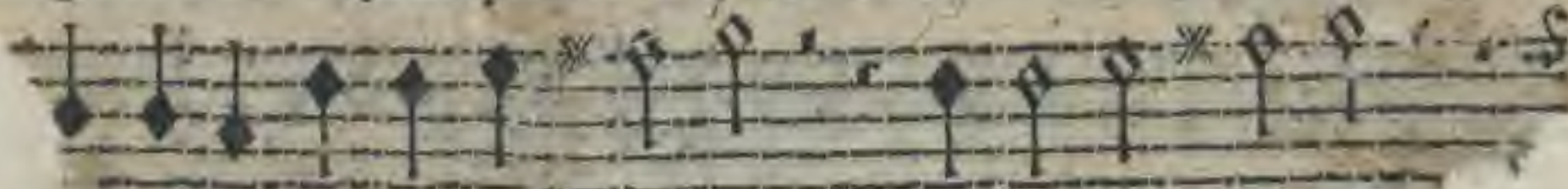
tum tuum sanguinem per tuum sanguinem pre ti o sum



pre ti o sum quem pro nobis mi se ris ef funde re di-



gnatus es quem pro no bis mi se ris ef fan de re di-



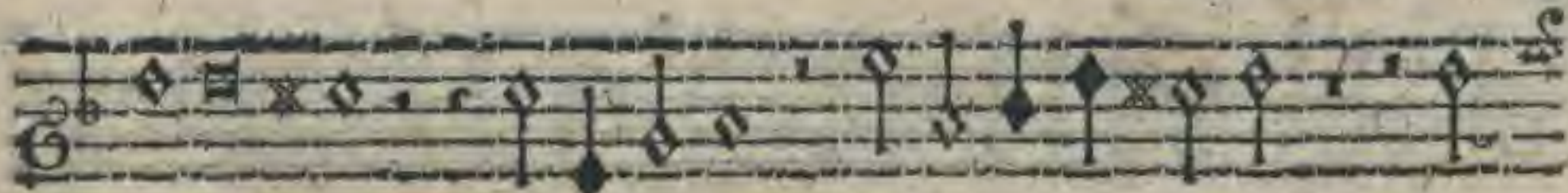
Glu ti se a ir a ra er cis in a ra cru

A

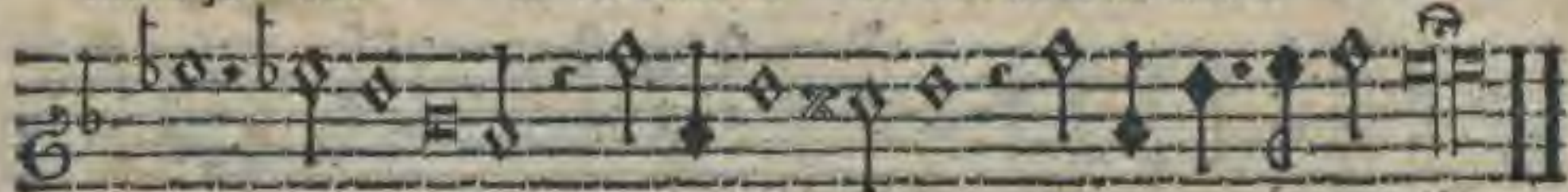
Cantiones Sacrx. 4. Voc. Hein.

CANTUS.

3.



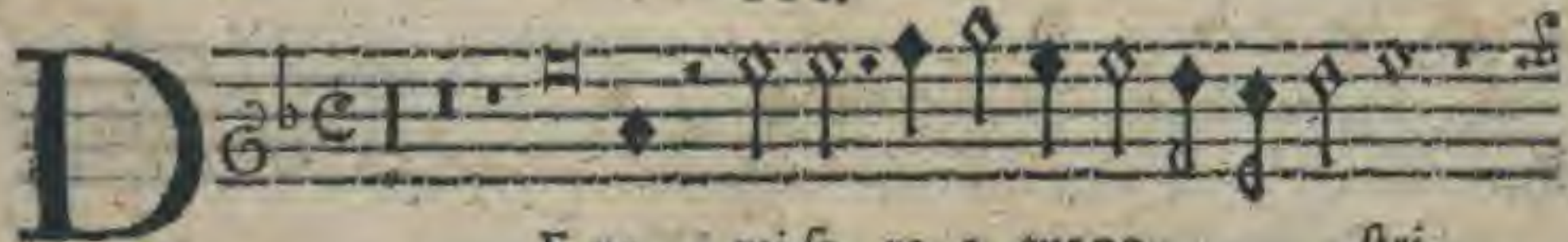
mi se re a tur no & hoc no men tuum fan-



ti se re a tur no mi se re a tur no in vo can tem in vo can tem.



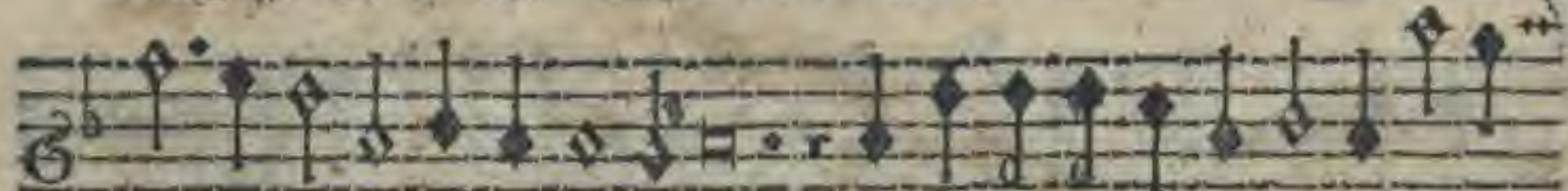
III.



E us mi se re a tur no Ari



mi se re a tur mi se re a tur no — — Ari &

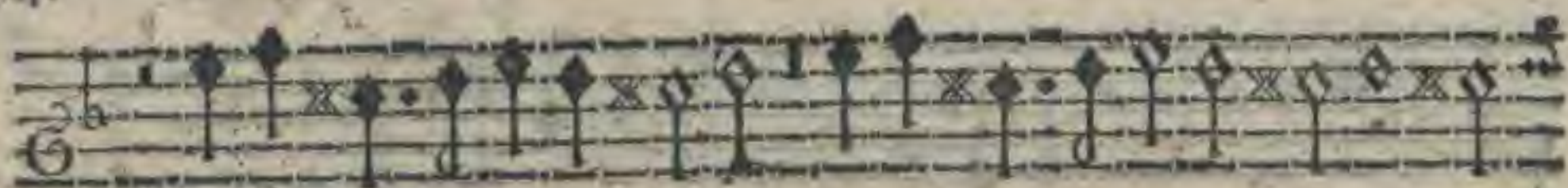


be ne di cat no — bis il lu mi net vultum suum super



nos il lu mi net vultum su um su per nos su per nos

A 2



Et mi se re a tur nostri & mi se re a tur no --



stri il lu mi net vultum suum super nos & mi se re a-



tur & mi se re a tur no --

stri,

Prima Pars.

IV.



Vid quid commisi sti quid commisi sti O dulcis-



si me pu er quid com mi si sti O dul cis si me pu er



O dulcis si me pu er quid com mi si sti quid com mi si sti

ij O dul cis si me pu er ut sic ju di ca-
 re --- ris ut sic ju di ca re --- ris, quid quid commi-
 si O a mantif si me O a mantissi-
 me O a mantif si me ju ve nis O a mantif si me
 ju ve nis ut a de o tra --- ca re
 ris ut a de o tra --- ca re ris
 quod scelus tu um qua noxa tu a quæ causa mor-

CANTUS.

6.



tis quæ causa mortis ij quæ occa si o tu æ dam-
na ti o — nis quæ cau sa mortis quæ oc-
ca si o tu æ damna ti o — nis.

Secunda Pars.

V.



E Go sum tu i pla ga do lo ris E go
sum tu i pla ga do lo ris tu æ cul pa oc ci si o nis
e go tu æ mortis me ri tum e go tu æ mortis me ri

tum tu æ vindi et fla gi ti um tu æ vin di

et æ fla gi ti um E go e go ij ij e go tu æ

sta na gi

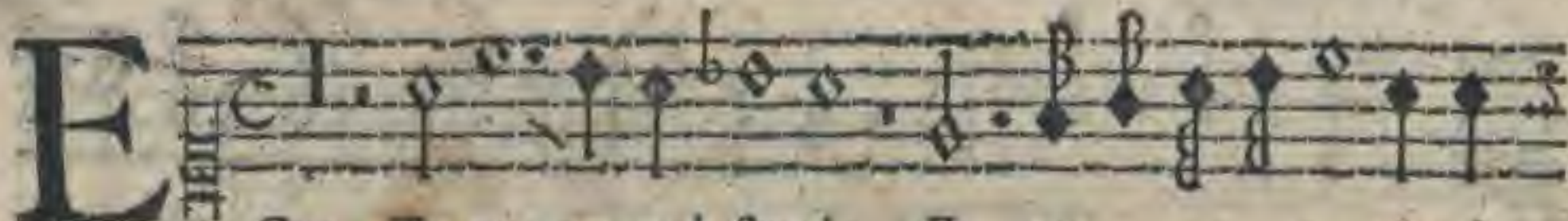


pas si o nis li vor cru ci a tus tu i la —

bor e go tu æ pas si o nis li vorerū ci a tus

tu i la bor cru ci a tus tu i la — bor cru-

ci a tus tu i la bor.



Go: Tu poe na mul cta ris E go e nim i-



ni que e — gi tu poe na mul cta ris Tu poe na mul cta-



ris E go fa ci nus ad mi si tu ul ti o ne ple — cte-



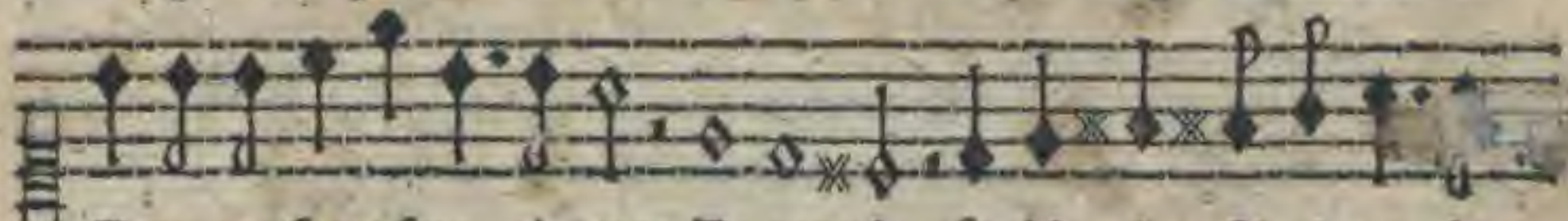
ris E go fa ci nus ad mi si tu ul ti o ne ple cte ris



E go su per bi vi — e go su per bi vi tu hu mi li-



a ris E go tu mu i tu ar te nu a ris e go tu mu i



E go praesump tive ti tum Tu mortis su bi i sti a cu le



um tu mortis su bi i sti a cu le um. E go po mi dul-
 ce di nem e go po mi dulce di nem tu fel lis gu sta sti
 a ma ri tu di nem e go po mi dulce di a tu fel lis gu-
 sta sti a ma ri tu — di nem.

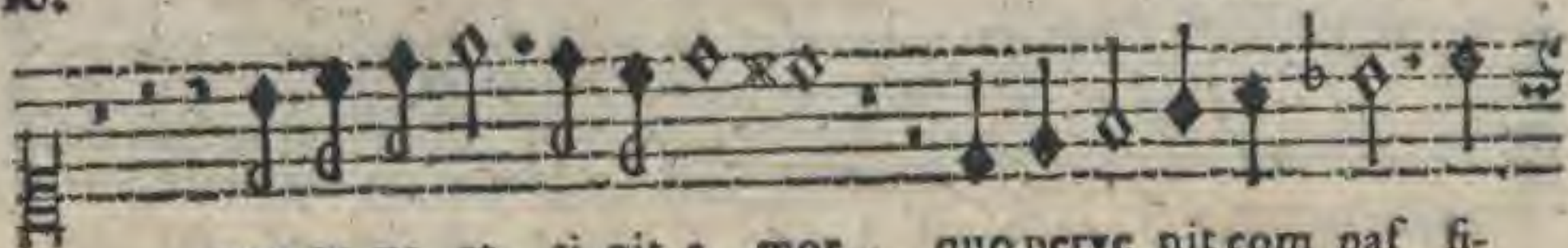
Quarta Pars.

VII.



Q Vona re De i quo tu a descendit hu mi li tas hu-
 mi litas quo tua fla gra — vit cha ri tas

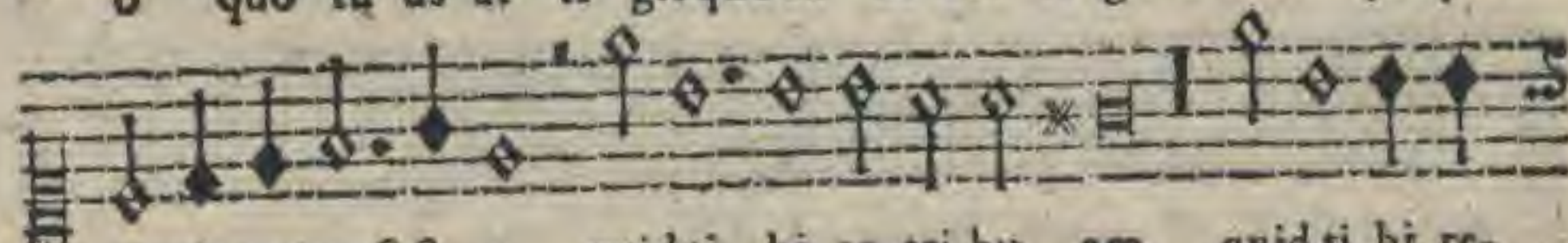
B
 Cantiones Sacre, 4. Voc: Hein: Sag:



quo tu us at ti git a mor quo perve nit com pas si



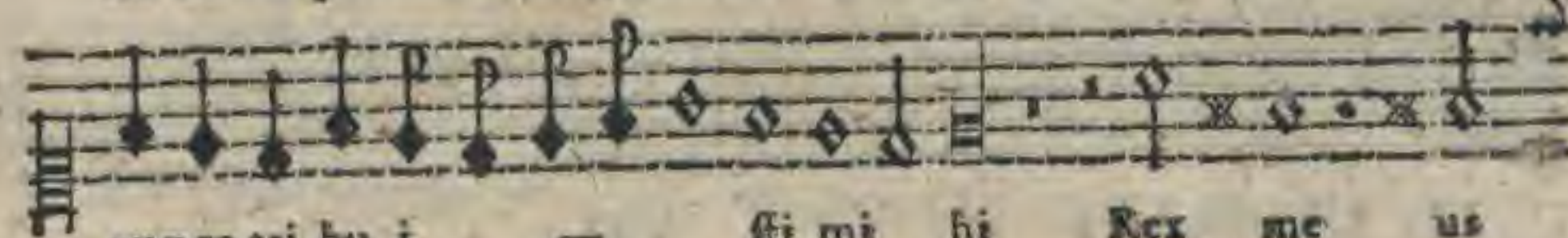
o quo tu us at ti git quo tu us at ti git a mor quo per



venit compas si o quid ti bi re tri bu am quid ti bi re



tri bu am pro omnibus qua re tri bu i si mi hi pro omnibus



qua re tri bu i si mi hi Rex me us



& De us me

us.



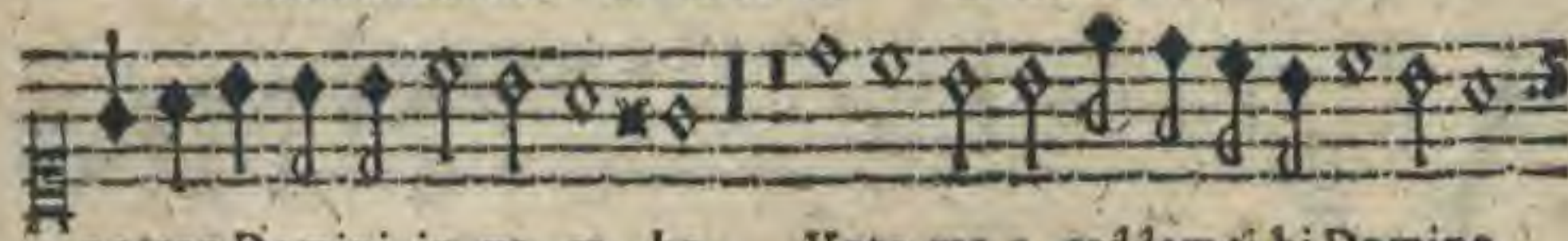
A li cem sa lu ta ris ac ci pi am & nomen



Do mi ni in vo ca bo ca li cem sa lu ta ris ac ci pi am



& nomen Domini in vo ca bo & nomen Do mi ni &



nomen Domini in vo ca bo Vota me a reddam ti bi Domine



coram omni po pu lo tu o & mi se ri cor di as tu-



as in æ ternum can ta bo & mi se ri cor di as



tu as in æ ternum can ta bo in æ ter num can ta bo

can ta bo can ta bo & mi se ri cor di as
tu as in æ ternum can ta bo.

Prima Pars.

IX.

V Er ba me a au ri bus per ci pe
ver ba me a au ri bus per ci pe Do mi ne
Do mi ne Do mine ij
in tel li ge cla mo r me um In ten de vo ci o.

ra ti o nis me æ vo ci o ra ti o nis me æ Rex
me us & De us me us & De us me-

Secunda Pars.

X.

Vo ni am ad te clama bo Do mi ne
ad te cla- mabo Do mine ad te cla mabo Do mi-
ne ij ma ne ex au di es

CANTUS.

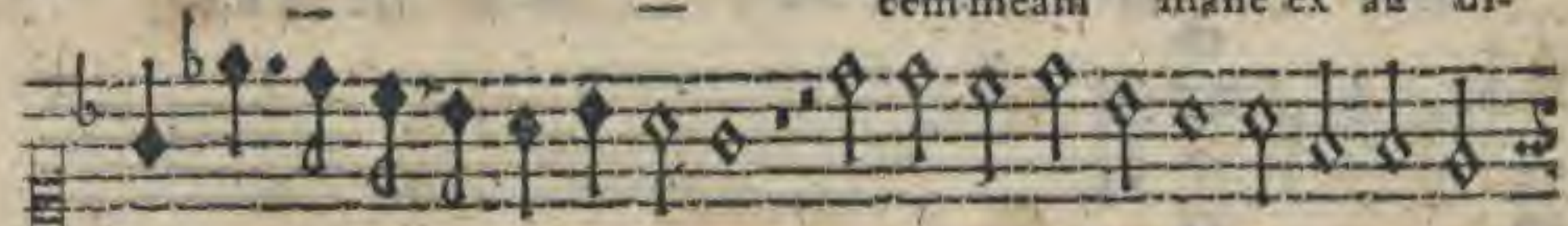
14.



ma ne ex au di es vo



cem meam mane ex au di-



es vo

cem meam mane a sta bo ti bi ma ne a-



sta bo ti bi & vi de



bo.

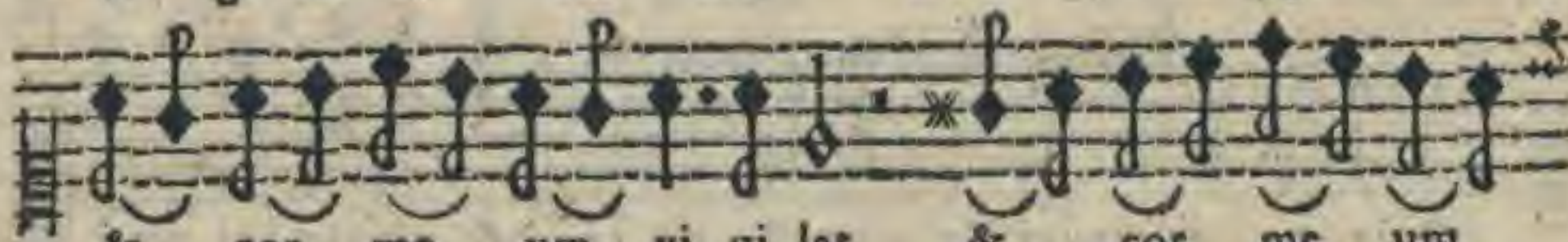


E

Go dor mi o & cor me um



vi gi lat & cor me um vi -- gi lat



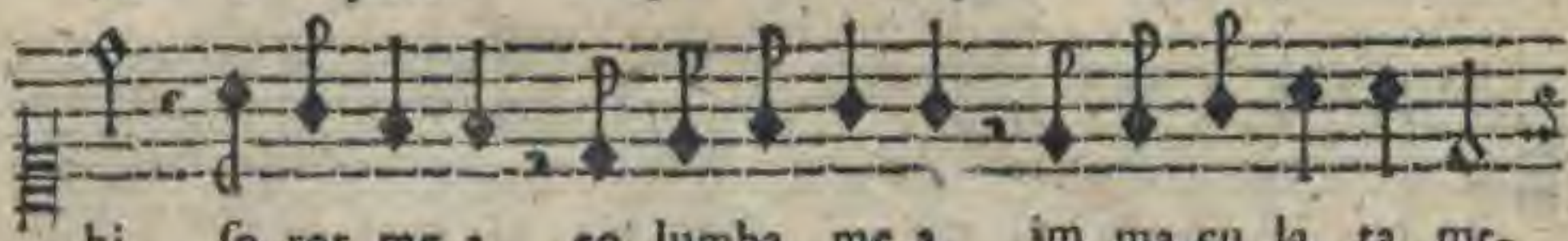
& cor me um vi gi lat & cor me um



vi gi lat & cor me um & cor me um vi gi-



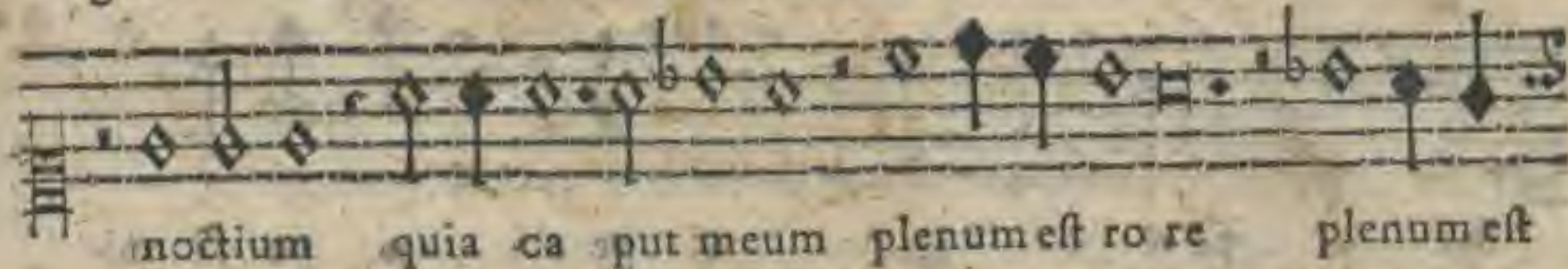
lat a pe ri ij a pe ri a pe ri mi-



hi so rar me a eo lum ba me a im ma cu la ta me-



a a pe ri a pe ri ij a pe ri mi-



V

U l ne ra sti cor me um vul ne ra-

sti cor me um fi li a cha ris si ma fi li-

a cha- ris si ma vul ne ra sti cor me-

um fi li a cha ris si ma in u no o cu-

lo rum tu o rum vul ne ra sti cor me um in u no o cu-

lo rum in u no o cu lo rum tu o rum vul ne ra sti cor

me um in u no o cu lo rum tu o rum Vul ne ra sti cor me um

C

Cantiones Sacrae 4. Voc: Hein: Sag:

18.

CANTUS.

in u no cri

ne col

li tu i vulne ra sti cor me um

vulne ra sti cor meum in u no cri

ne col li tu i vul ne-

ra sti vul ne ra sti cor meum vulne ra sti cor me-

um in u no cri ne in

u no cri — — — — — necol — — — — —

li tu i.

XIII.

H Eu mi hi Domine heu mi hi Domi-

ne qui a pecca vi nimis heu mi hi Do mi ne

heu mi hi Do mi ne quia pec ca vi ni-

mis quia pecca vi ni mis in vi ta me a

quid fa ci am mi ser u bi fu gi am

u bi fu gi am quid fa ci am mi ser

ni si ad te ni si ad te De us me us u bi fu

gi am ni si ad te De us me us dum ve ne ris

in no vis si mo di e mi se re re me i dum ve ne ris in no

vis si mo di e mi se re re me i dum ve ne ris in no vis si mo

di e mi se re re mi se re re me i



dum ve ne ris in no vis si mo di e mi se re re me i mi se-



re re me — i.

XIV.



N te Do mi ne spe ra vi In te



Do mi ne spe ra vi non confun dat ij non confun dat



in æ ternum non confun dat ij in æ



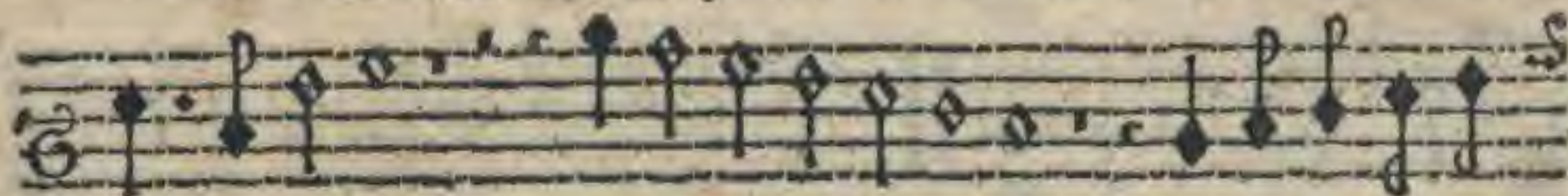
non confun dat in æ ternum in iu sti ti a tu a li be ra me

CANTUS.

22.



li be ra me in ju sti ti a tu a li be ra me



li be ra me in cli na aurem tu am ac ce le ra ut



e ru as me in cli na au rem tu am ac ce le ra ut



e ru as me in cli na au rem tu am ac ce le ra ut



e ru as me ut e ru as me ac ce le ra ut e ru as me



ut e ru as me





Ul cif si me & be nignif si me Christe



dul cif si me & be nignif si me Christe & benig-



nif si me Christe in fun de obse cro in



fun de obse cro multi tu di nem dul ee-



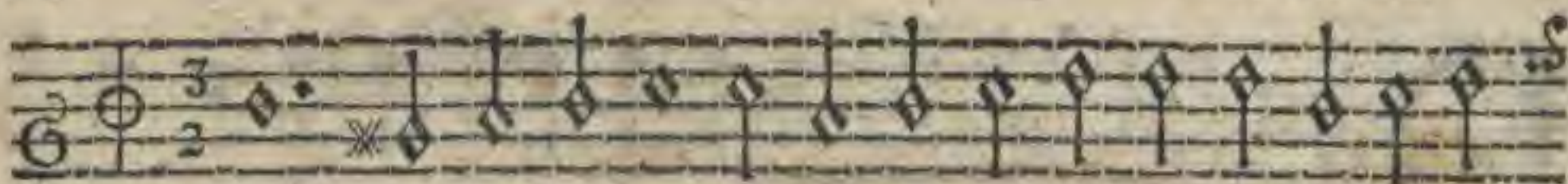
di nis tu æ & cha ri ta tis tu æ



pe cto ri me o pe cto ri me o ut ni hilter-



re num ni hil car na le de si de rem vel co gi tem



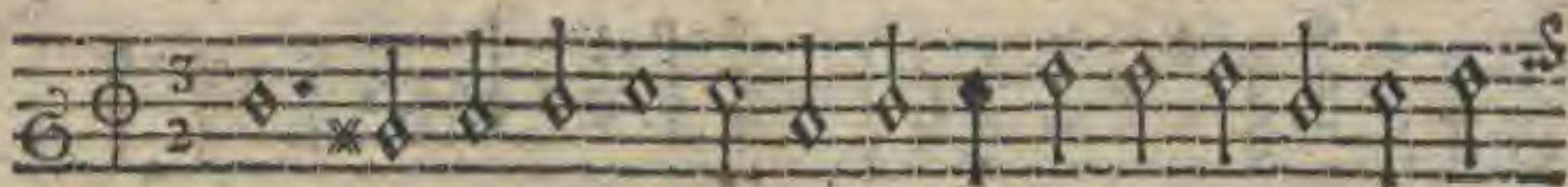
sed te so luma mente so lum ha be am in o re



& in corde me o ut nihil ter-



re num ni hil car na le de si de rem vel co gi tem



sed te so lum a mente so lum ha be am in o re



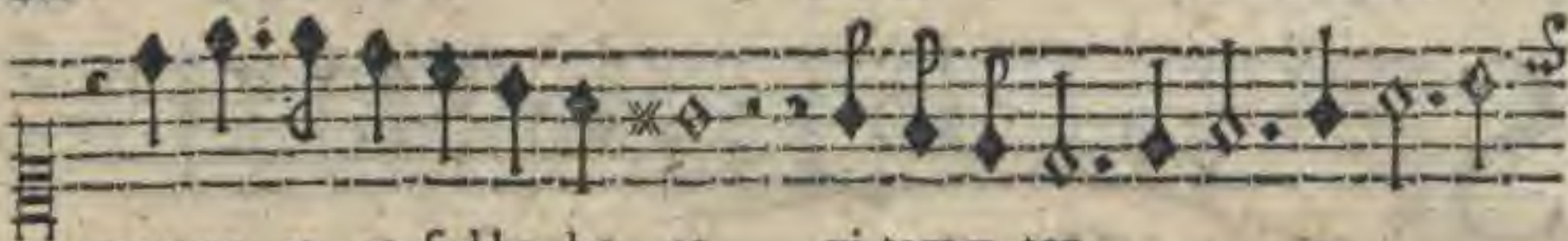
& in corde me o.



Sicut Moses serpentem in deserto exalta- vit
 sicut Moses serpentem in deserto exalta vit sicut
 Moses ij sicut Moses serpentem in deserto
 exalta vit ita filii hominibus ita filii homi-
 nibus oportet exaltari ita filii hominibus oportet exal-
 tari ita filii hominibus oportet exal- tari o-
 portet exaltari ut omnis qui credit in eum non pereat

D

Cantiones Sacre 4. Voc. Hein: Sag:



non pe re at sed ha be at vi tam æ ter



nam non pe re at non pe re at ij



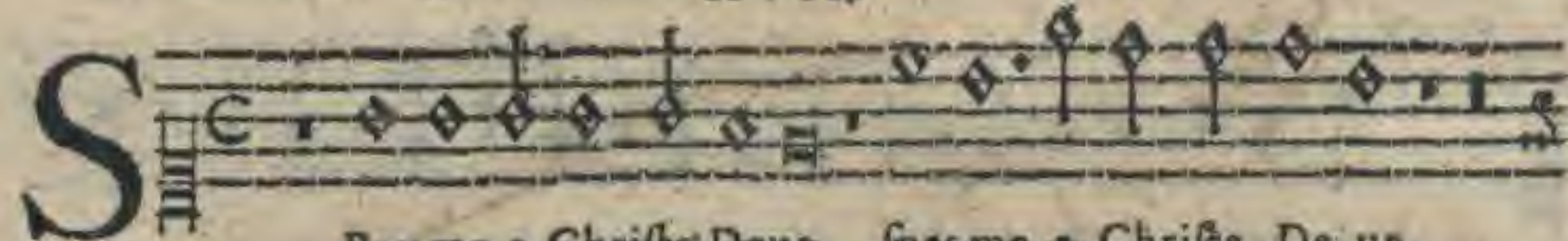
sed ha be at vi tam æ ternam ij ij



vi tam æ ternam vi tam æ ter nam.



XVII.



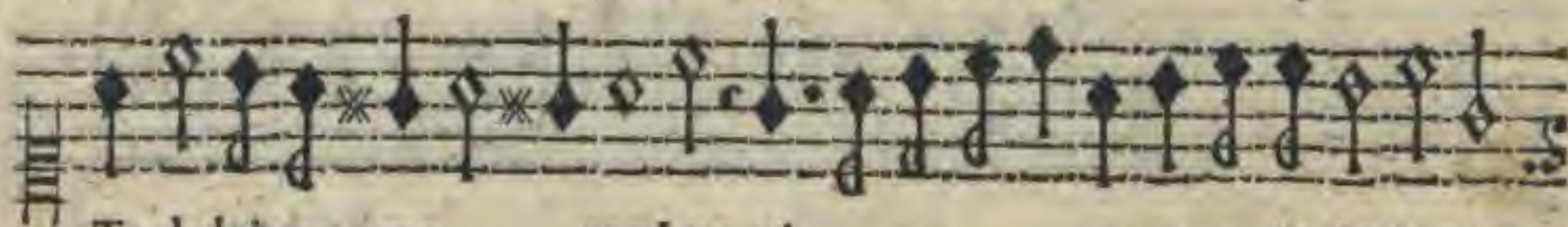
Pe s me a Chris te Deus spes me a Chris te De us



hominum tu dulcis a ma tor hominum tu dul cis a mator



tu dulcis a ma tor tu dulcis a mator ij



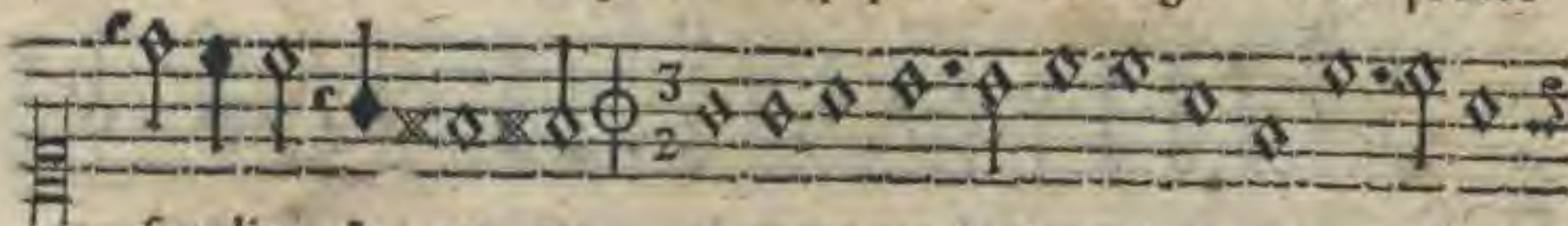
Tu dulcisa ma -- tor Lux vi -- a vi ta & sa lus lux



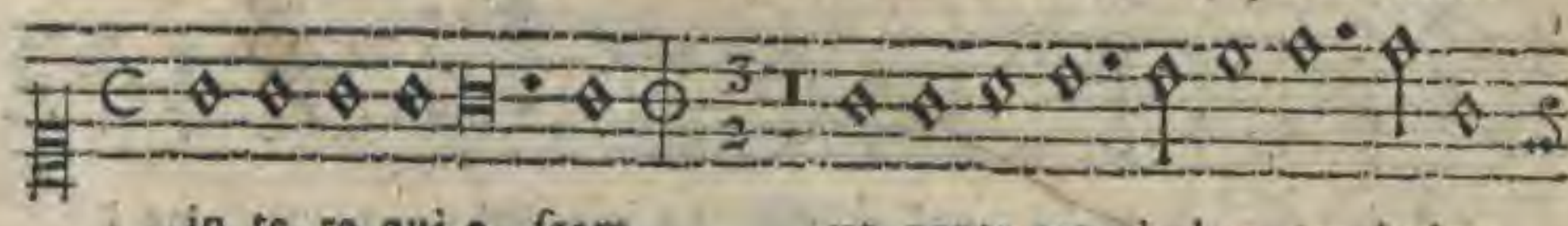
vi -- a vi ta & sa lus Lux vi -- a



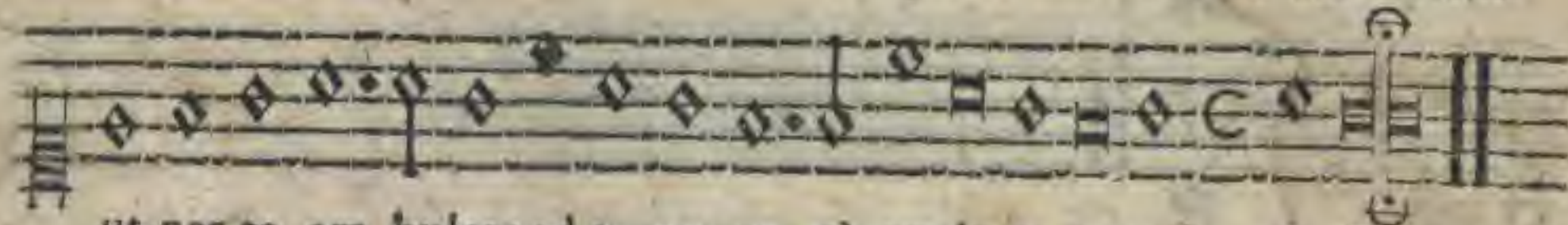
vi ta & sa lus Tede precor sup pli co & ro go tede precor



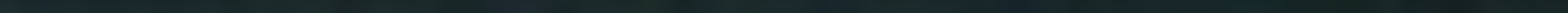
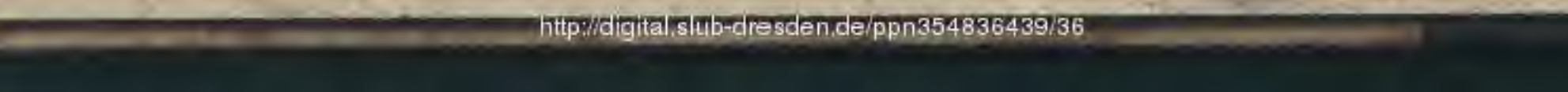
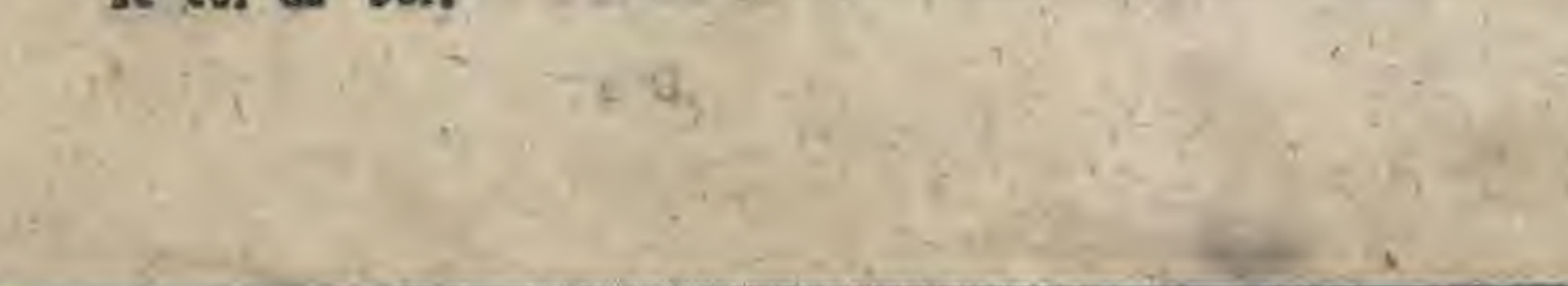
supplico & ro go ut per te am bulem ad te perve niam



in te re qui e scam ut per te am - bulem am bulem



ut per te am bulem ad te per ve ni am in te re qui e scam.



A

D Do -- minum cum tri bu la --

-- rer ad Do -- minum ij

cum tri bu la -- rer cum tri bu-

la -- rer cum tribula -- rer

clama -- vi Et ex au di vit me

Do -- mi ne li be ra a ni-

mam li be ra a ni mam meam a la bi is i ni -- quis



& a lin — gua a lin — — gua do lo —



fa & a lin — — gua & a lin —



gua do lo — — fa & a lin — — gua do-



lo — — fa.

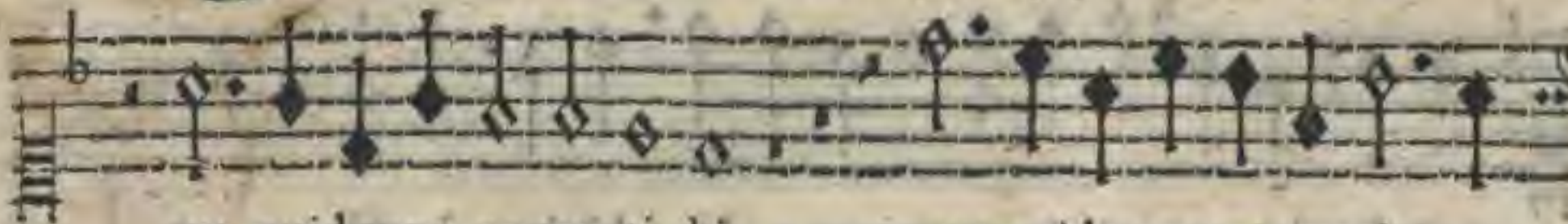


Secunda Pars.

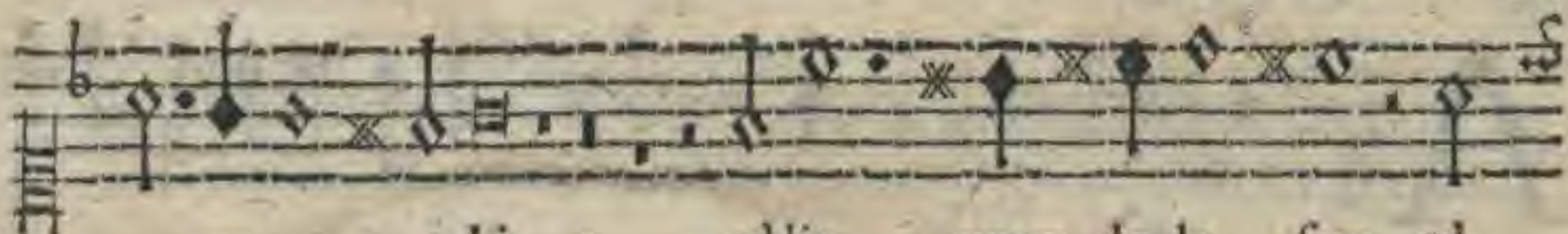
XX.



Vidde tur ti bi aut quid ap po na tur ti bi



aut quid appo na tur ti bi — — aut quid appo na tur ti-



— bi ad lin guam do lo sam ad



linguam do lo sam fa — git ta po ten tis po ten-



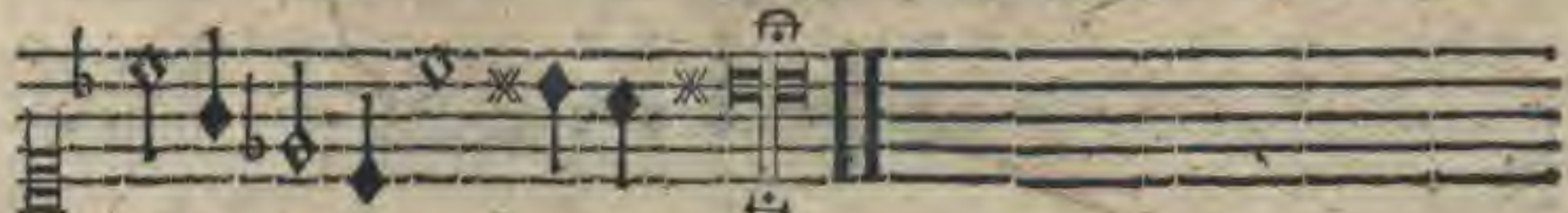
tis a cu ta cum carbo ni bus de so la to ri is



cum carbonibus de so la to ri is de so la to —



— ri is de so la to — ri



is de so la to ri — is.





pro quo pa ti tur & re mi ni sce re be nignus pro quo pa ti-



tur & re mi ni sce re be nig nus

ij



& re mi ni sce re be nignus & re mi ni sce re be nig nus



pro quo pa ti tur.

Secunda Pars.

XXII.



On ne hic est mi Do mi ne in no cens il le



non ne hic est mi Do mine mi Do mi ne innocens ille

E

Cantiones Sacrae. 4. Voci Hein: Sag:

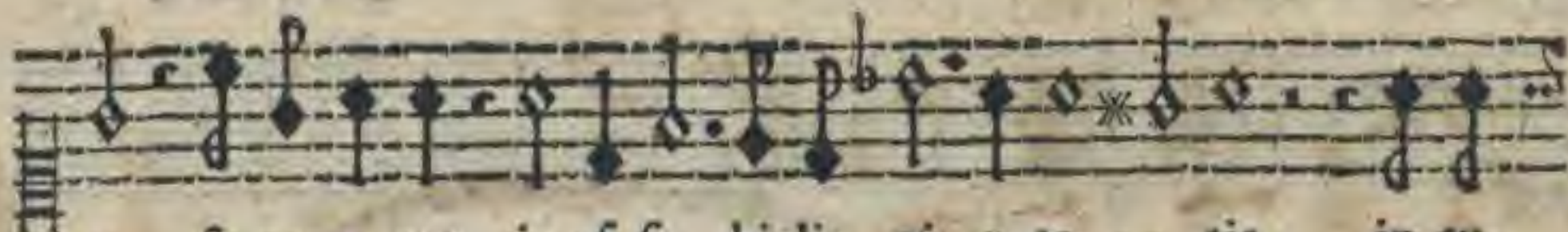
34.

quem ut servum re di meres fi li um tra di di sti fi li um tra di-
 di — sti quem ut servum re di meres fi li um tra di di-
 sti quem ut servum re di me res fi li um tra di di sti quem ut
 servum re di me res fi li um tra — di di sti.

Tertia & ultima Pars.

XXIII

R E due Domi ne De us me us
 o cu los o cu los ma je sta tis tu a ma je sta tis tu



æ su per o pus in ef fa bi lis pi e ta — tis in tu-



e re dulcem natum in tu e re dulcem natum



to to to to cor po re to to to to cor po re ex ren-



sum cer ne manus cer ne manus in no xi as pi o manantes



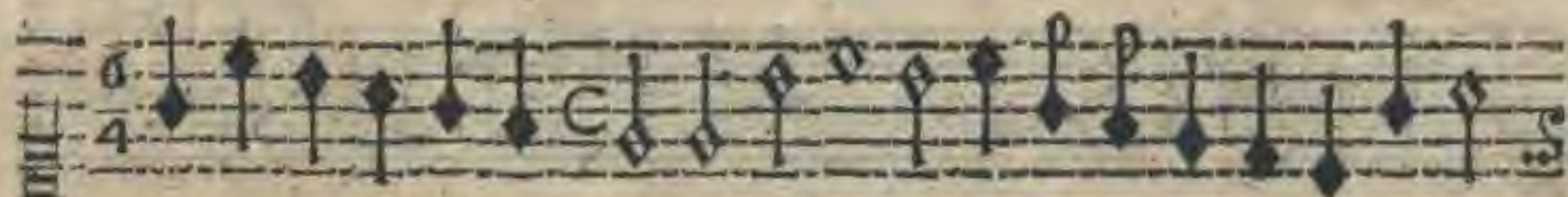
san gui ne cer ne manus in no xi as pi o manantes



san — guine & re mitte pla ca rus



& re mit re pla catus ice — — — le-



ra & re mitte pla ca tus sce — — le ra qua patrarunt manus me-



æ qua patrarunt manus me — — æ qua pa tra runt,



manus me — æ.



Prima Pars.

XXIV.



U per e mi net om nem scien ti am O bo ne Je su



su per e mi net om nem scien ti am O bo ne Je su cu a



magna cha --- ri tas super e mi net omnem scien ti am O bone



Je su tu a magna cha ri tas O bo ne Je su ta a magna chori-



tas quam ostendi sti nobis quam osten di sti no bis indig nis pro



so la bo ni ta te pro so la bo ni ta te & pi e ta te



tu a huma nam e te nim non ange li cam su sci piens na-



turam hu ma nam e te nim non ange li cam su sci pi-



ens naturam & e am sto la im morta li ta tis glori fi cans



ve xi sti su per omnes cœlos super omnes choros an ge lo —



rum su per Cherubin super Se raphin ad dexteram pa — tris



ad dex teram pa tris Te laudant An ge li, Adorant



Do mi na ti o nes & omnes vir tu tes cœ lo rum tre —



munt super se tre — munt super se & super



ho mi nem De um tre — munt super se tre —



munt super se & super ho mi nem De — um,

P 

Re hoc magno mysteri o pi e ta tis be ne di co

& glo ri fi co no men fanctum tuum Rex Chri — ste

fi li Ma ri --- a fi li Ma ri --- a

Handwritten musical notation on a five-line staff. The notation includes various symbols: a treble clef, a key signature of one flat (B-flat), and a series of notes and rests. The notes are mostly quarter notes, with some eighth notes and rests. There are also some decorative flourishes and a final double bar line with a repeat sign.

fi li De i vi ventis Ti bi sit ho nor & glori-

a cum pa tre & san cto Spi ri tu — cum pa tre &



in sempiter na se — cu la in sempiter na se cu la



ij

in sempiter na se cu la in sempi-



ter na se cu la



Prima Pars.

XXVI.



O — mine ij Domi ne Do-



— mine Do mi ne non est ex al ta tum cor meum non est



ex al ta tum cor meum ne que e la — ti sunt

o cu li me i ne que e la ti sunt neque e-

la ti sunt o cu li me i o cu li me i ij

ne que am bu la vi in magnis neque in mi ra-

bi li bus su-

per me ne que

ambula vi in magnis neque in mi ra bi li bus su

per me su per me

F

Cantiones Sacre 4. Voc: Hein: Sagi

neque in mi ra bi li bus ne que in mi ra bi li bus

su per me.

Secunda Pars.

XXVII.

I non humi li ter sen ti e bam sed

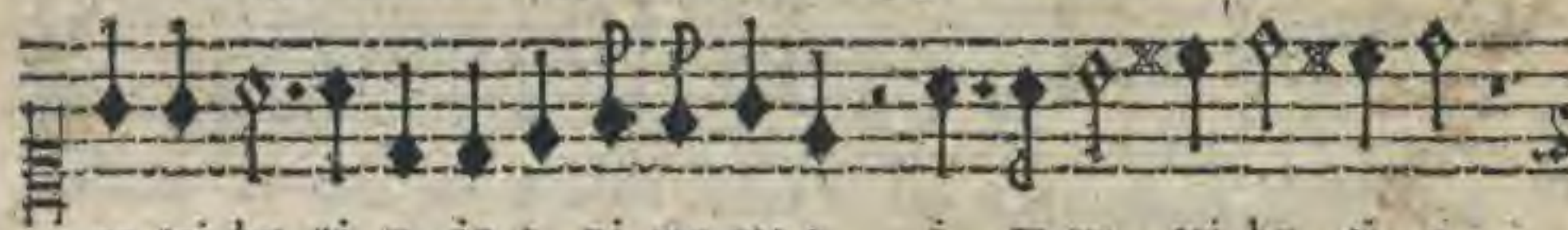
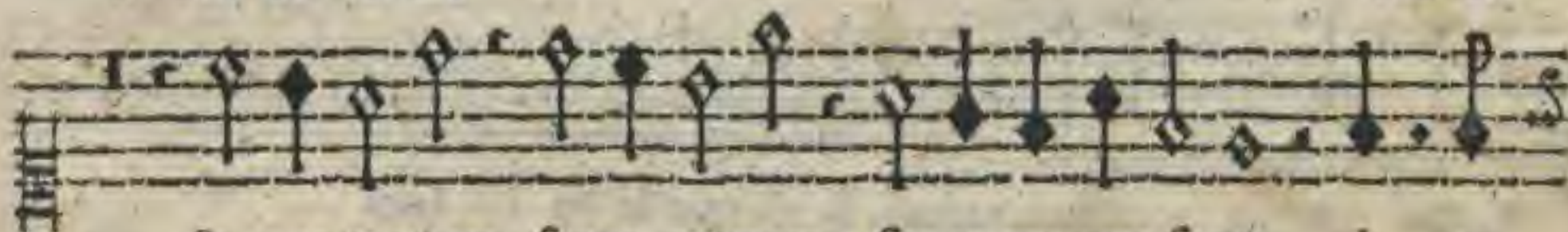
ex al ta vi sed ex al ta vi a ni mam meam a ni mam

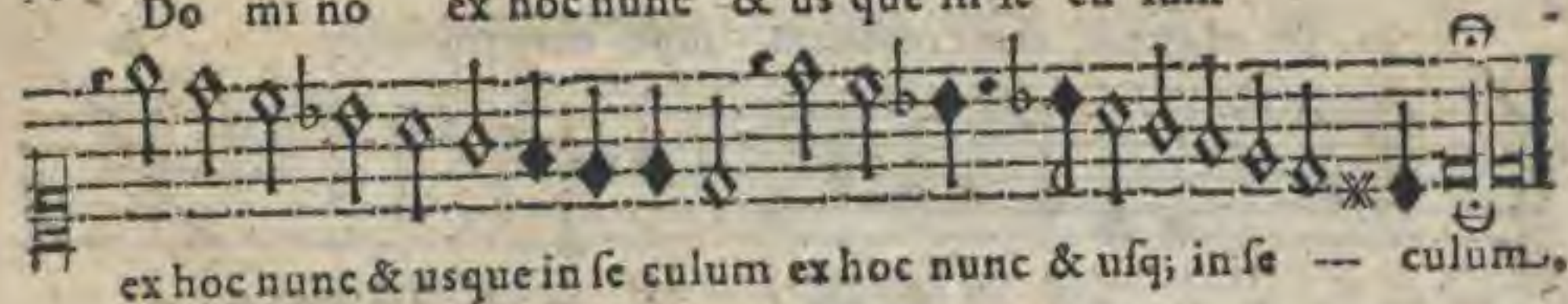
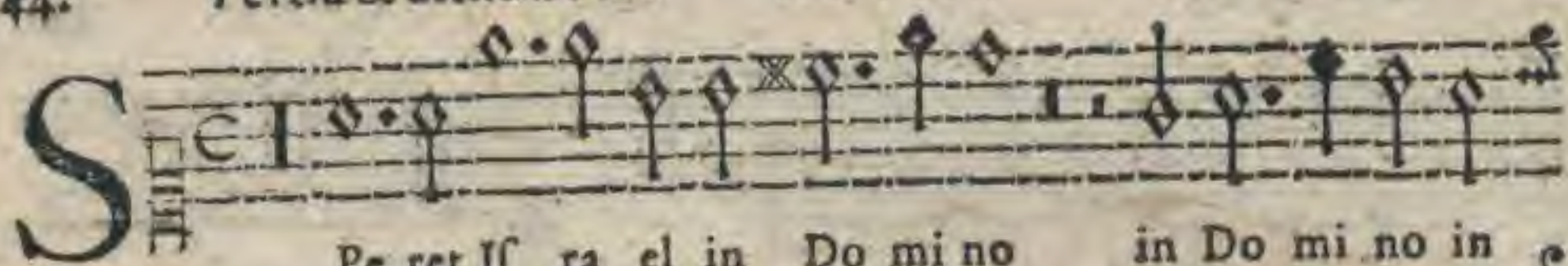
meam sed ex al ta vi ij sed ex al ta vi sed

ex al ta vi a ni mam meam a ni mam me am

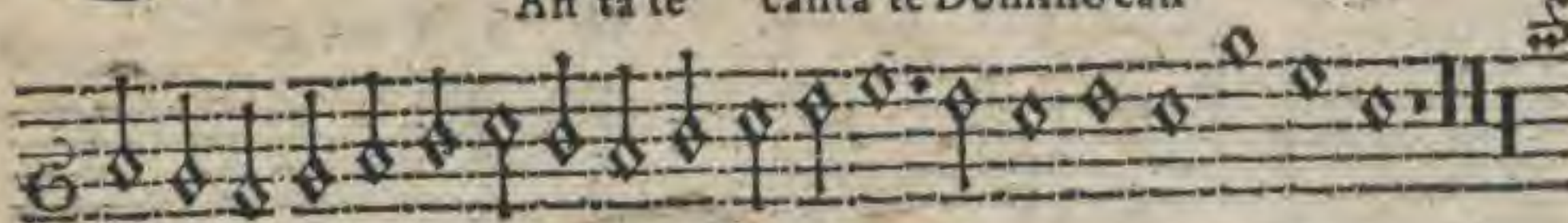


tus est





XXIX.



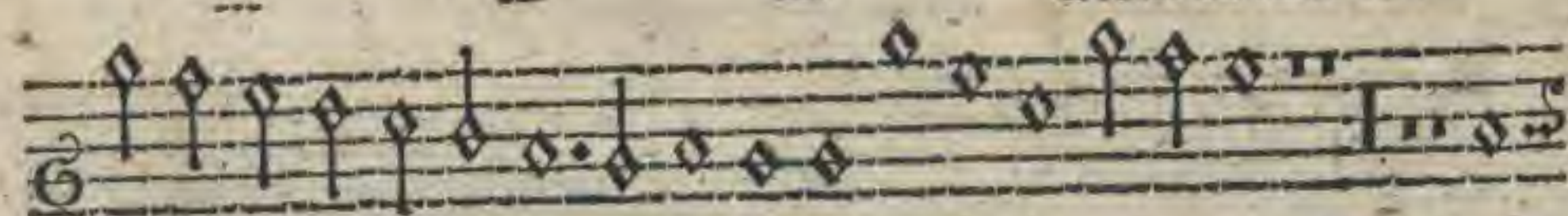
can ta te can ta te Do mi no can



ticum novum canta te canta te Domino can



ticum novum can-



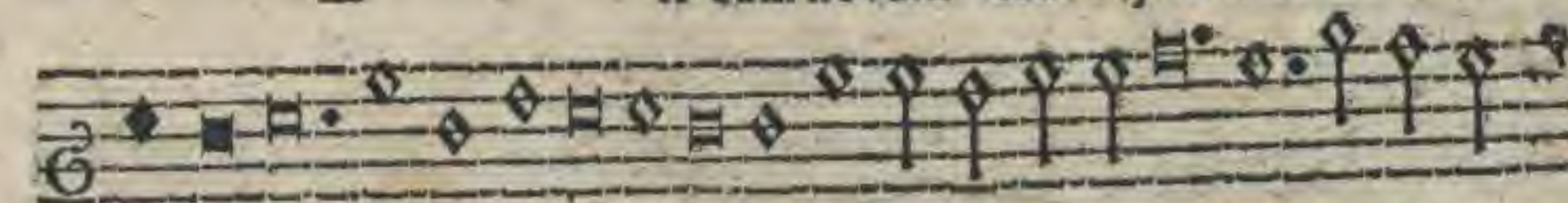
ticum novum canta te Domino laus



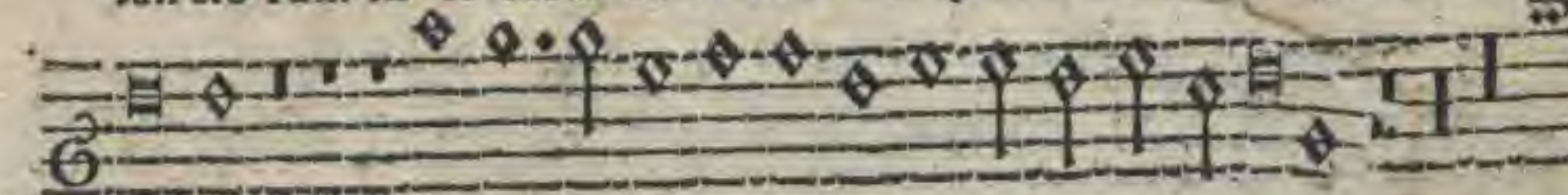
e jus in Ec cle si a san ctorum cantate Domino can-



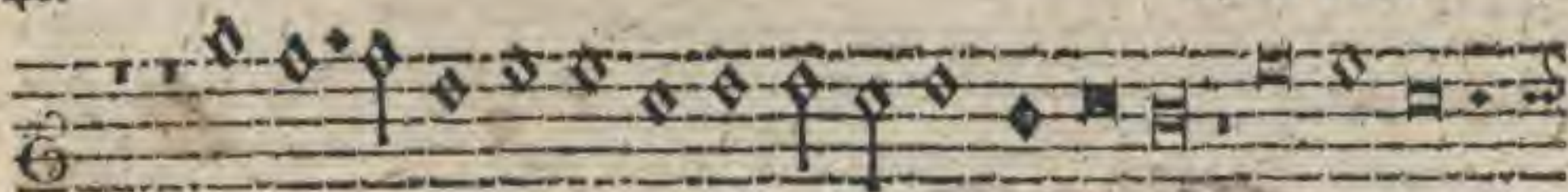
ti cum novum laus e jus in Ec cle si a



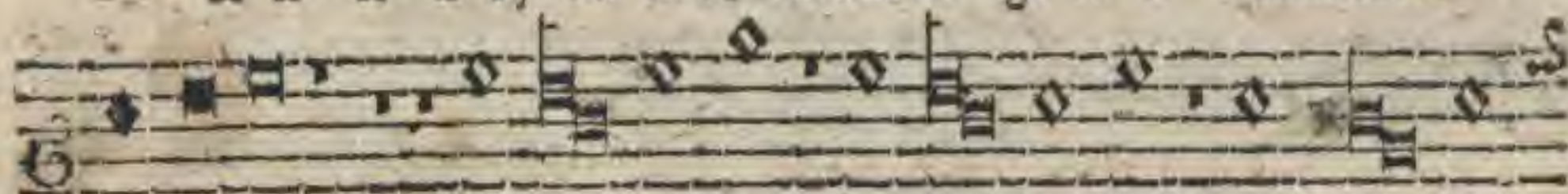
san cto rum lae te tur Is ra el in e o qui fe cit e um qui fe cit



e um & fi li Sy on ex ul tent in re ge su o



& fi li æ Sy on ex ul tent in re ge su o Laudent no-



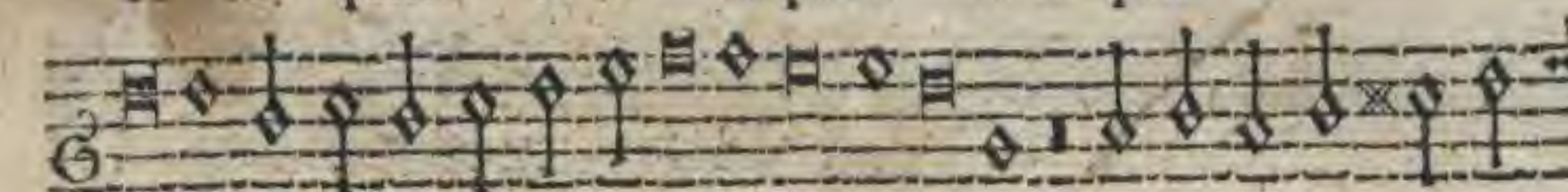
men e jus in tym pa no ij ij



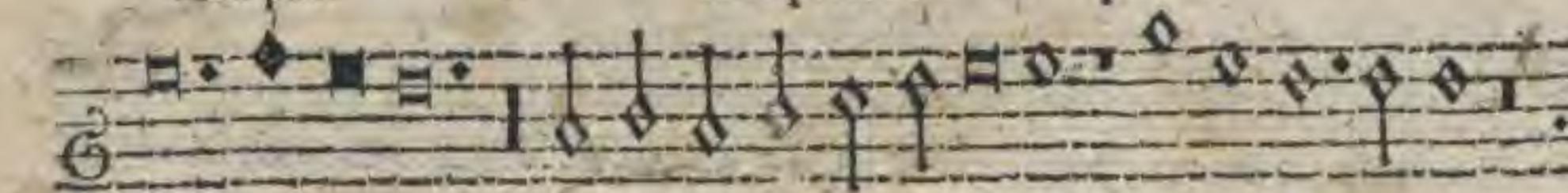
in tym pa no & choro in tympano in tympano & cho-



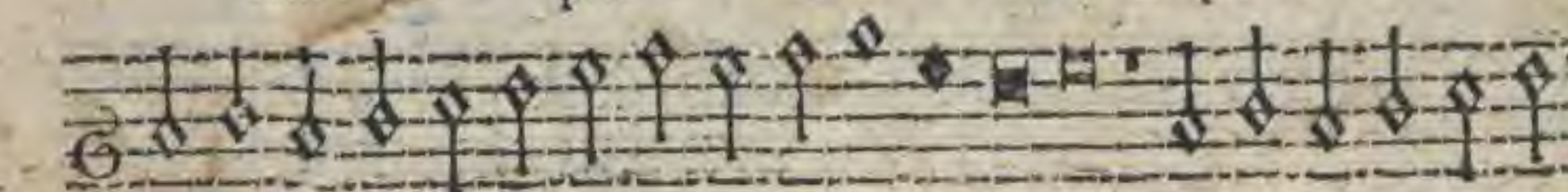
ro in psalte ri o in psalte ri o psal



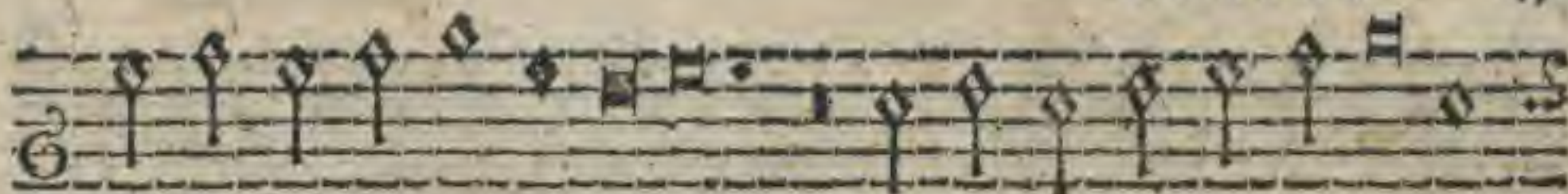
lant psal lant psallāt e i psal



lant e i psal lant in psalte ri o



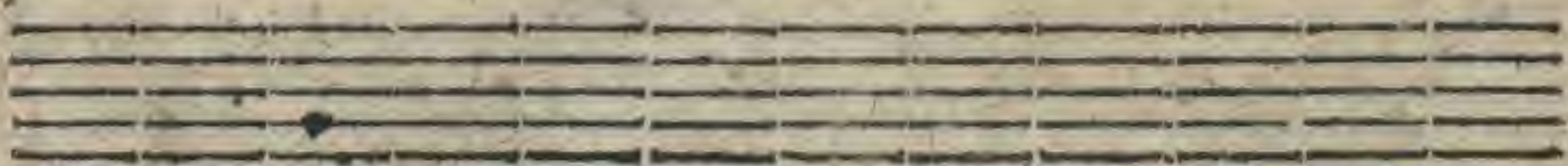
psal lant e i psal



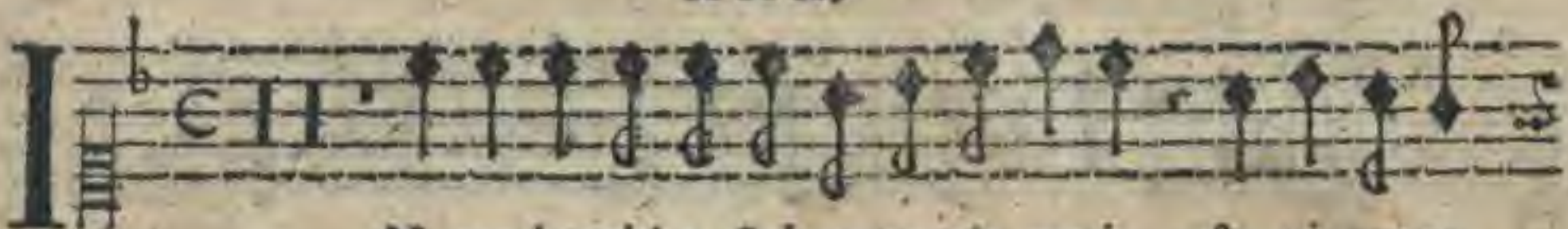
— lante i psal — lant



ij psal — lante i



XXX,



N ter brachi a Sal va to ris me i. & vi ve re



vo lo & vi ve re vo lo & vi ve re vo lo & mo ri



cu pi o & mo ri cu pi o in ter brachi a



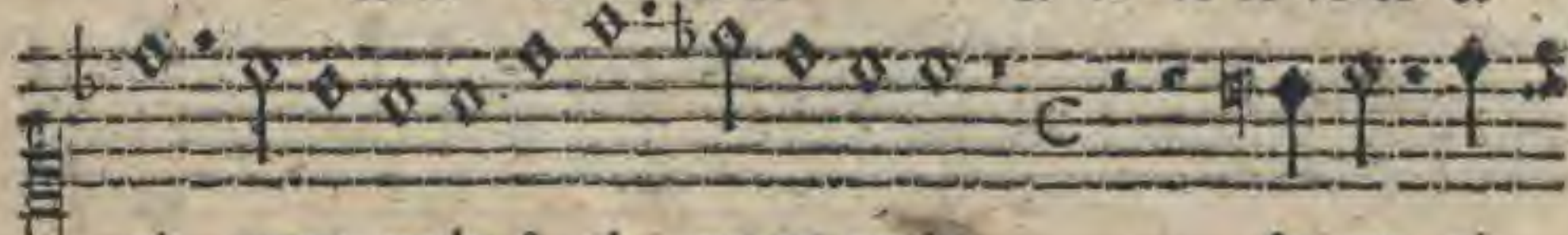
Salva to ris me i

ij



& vi ve re vo lo

& vi ve re vo lo &



vi ve re vo lo & vi ve re vo lo

& mo ri



cu pi o & mo ri cu pi o

ij



i bi se cu rus de can ta



bo ex al ta

bo te Do mi ne



ex al ta

bo te Do

mi ne

ex al ta bo te Do mi ne quoniam su sce-
pi sti me nec de le ta sti i ni mi cos meos su per me
nec de le ta sti i ni mi cos meos nec de le ta sti i ni mi cos
me os su per me nec de le ta sti i ni mi cos meos su per
me nec de le ta sti i ni mi cos meos su per me
nec de le ta sti i ni mi cos meos su per me nec de le-
ta sti i ni mi cos meos su per me

G

Cantiones Sacrae 4. Voc: Hein: Sag:

V

E ni ro go in sor meum & ab u ber ta te

Handwritten musical notation on a five-line staff. The notation consists of diamond-shaped notes, some with stems, and some with asterisks above them. The staff begins with a stylized 'C' time signature.

vo lūp ta tis tu æ in c — bri a il e

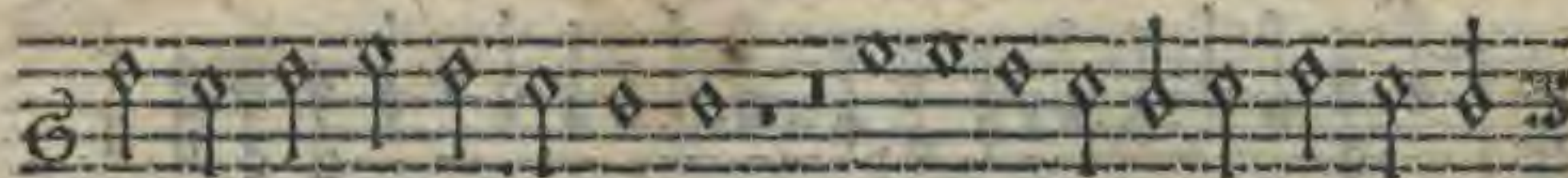
A single staff of handwritten musical notation. It begins with a treble clef. The notation includes several eighth and sixteenth notes, some beamed together, and several rests. The ink is dark and the paper shows signs of age.

lud ve ni ro go in cor meum ve ni rô go ia cor meum

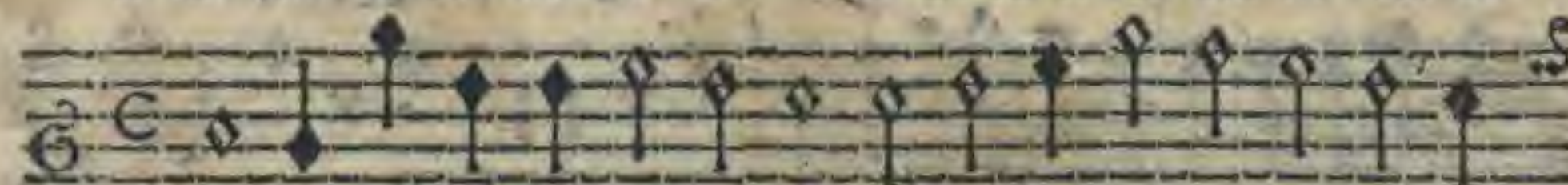
Ad ju va me Do mi ne. De us me us De us me us



Et da læ ti ti am in cor de me o & da læ-



ti ti am in cor de me o & da læ ti ti am in cor de



me o Ve ni ad me ut vi de am te ve ni ad me ut



vi de am te ve ni ad me ut vi de am te vi de am



te ve ni ad me ut vi de am te ve ni ad me ut vi de-



am te ve ni ad me ut vi de am te.





au di nos clementis si pa ter clementis si me pater.



Prima Pars.

XXXIII.



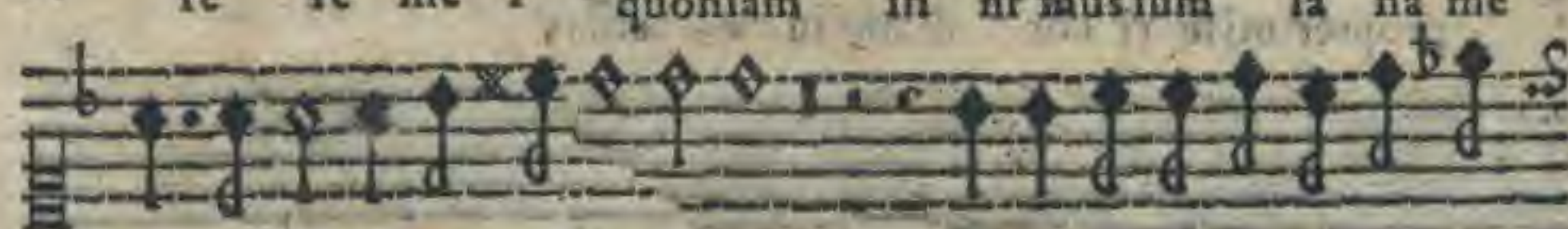
O mi ne Do mi ne ne in fu ro re



tu ar gu as me Mi se re re me i mi se-



re re me i quoniam in fir mus sum sa na me



Do mi ne sa na me Do mi ne & a ni ma me



a tur ba ta est valde & a ni ma me

tur: ba ta est val de & tu Domi ne us quequo

& tu Domine us quequo usquequo con ver te re Do mi-

ne & e ri pe a ni mam me — am sal vum me fac

for: pian: for: pian:
sal vum me fac ij sal vum me fac

propter mi se ri cor diam tu — am.

XXXIV.

Secunda Pars. Quoniam non

Tacet.

D I sce di te a me

omnes qui o pe ra mi ni i ni quita tem

i ni quita tem quo ni am ex au di vit Do minus

vo cem fletus me i quo ni am

ex au di vit Do minus vo cem vo

cem fletus me ex au di vit Do minu. e pre ca ti o nem me

am suscepit Dominus o ra ti o nem me am



suscepit Dominus o ra ti o nem me am



e ru be scant & con tur bentur ve he menter omnes



i ni mi ci me i & con tur bentur ve he menter omnes



i ni mi ci me i con vertantur con ver santur ve



lo ci ter & e ru be scant val de con vertantur ve lo ci ter &



e ru be scant val de co ver santur lo ci ter &



e ru be scant val de



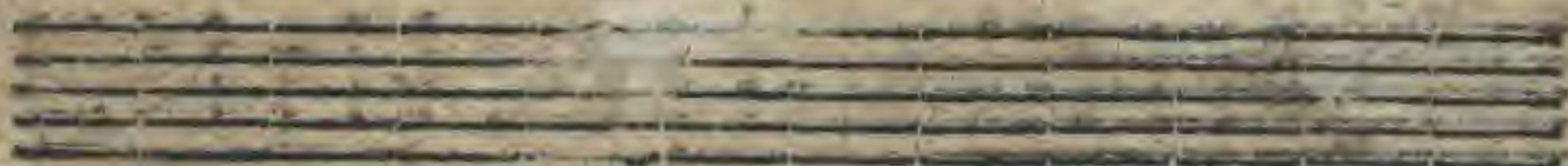
Cu li omni um in te sperant Domi ne &



tu da re fecam il lo rum in tem po re op por tu no A pe ris tu



man um tu am & im ples om ne a ni mai te ne di ti o ne.



Secunda Pars.

XXXVII.



A ter nos ter que es in coe lis san ctus fi ce-



tur no men tu um / i y ni at re gnum tu um fi at vo lun tas



tu a si cur ti bi lo & in ter ra Panem no-

H

stiones Sacce 4. Voc: Hein: Sagi



strum quoti di a numda nobis ij da nobis ho di-



e & re mitte no bis de bi ta nostra si cut & nos re mit ti-



mus de bi to ri bus no -- stris Et ne nos in du cas



& ne nos in du cas in tenta ti o nem in ten ta ti o nem



Sed li be ra li be ra nos a malo qui a tu um est



regnum & po ten -- ti a & glo -- ri a



in se cu la se cu lo rum in se cu se cu lo rum A -- men.

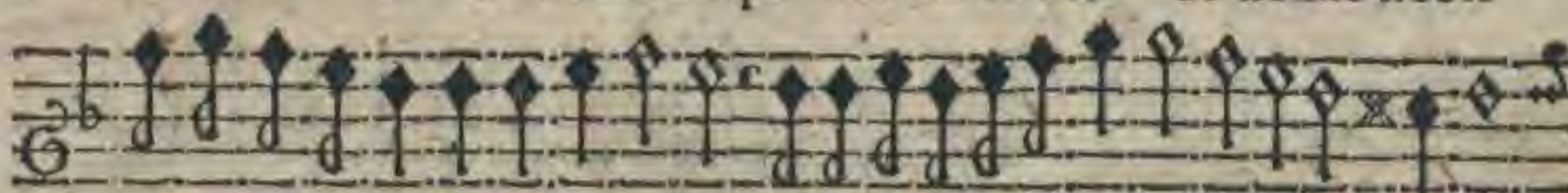
Tertia & ultima Pars.

XXXVIII.

59.



O mi ne De us pa ter coe le stis be ne dic nobis



& his donis tu is donis tu is quæ de tua largi ta te si mus



per Jesum Chri stum Dominum nostrum A



mea Dominum nostrum A

men.

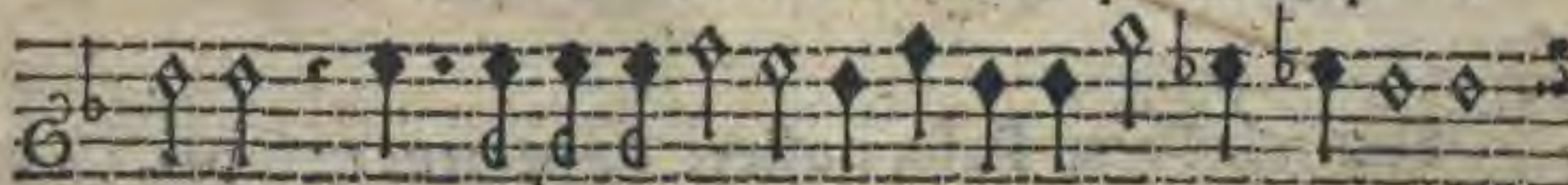


Prima Pars.

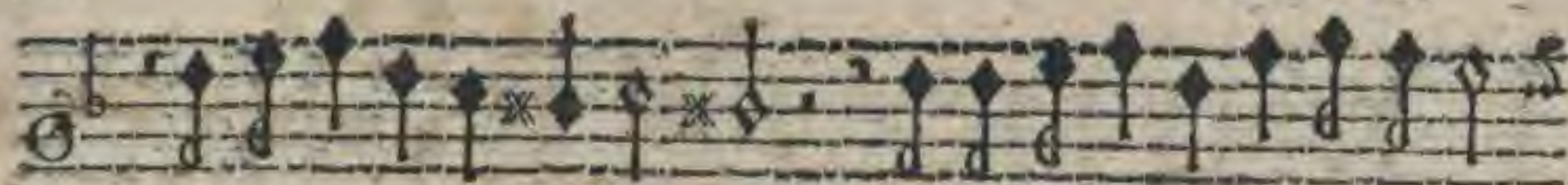
XXXIX.



On fi te mi ni Do mi no quo ni am ip se



bonus quo ni ar n se ca lum mi se ri cor di a e jus



qui dat escam omni car ni qui dat jumentis escam il lo-



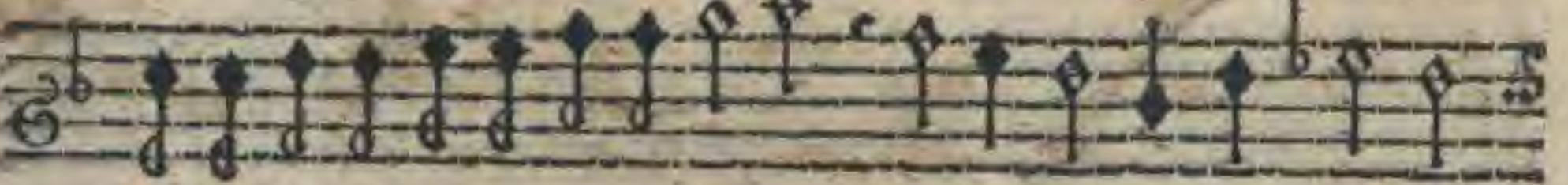
rum & pul lis cor vorum in vocan ti bus e um non in for ti-



tu di ne e qui vo lun ta tem ha be bit ne que in ti bi is vi-



ri be ne pla ci tum e rit e i be ne pla ci tum est



Do mi no su per ti men tes e um & in e is qui spe rant



su per mi se ri cor di a e -- jus.

Secunda Pars. Pater noster: P. spectatur ut supra.



Ra ti as a gi mus ti bi Do mi ne Deus Pa-



ter per Je sum Chri — stum Do mi num no strum pro u ni-



ver sis be ne fi ci is tu is qui vi vis & regnas qui vi vis &



regnas in se cu la se cu lo rum Amen qui vi vis & regnas



qui vi vis & regnas in se cu la se cu lo rum in



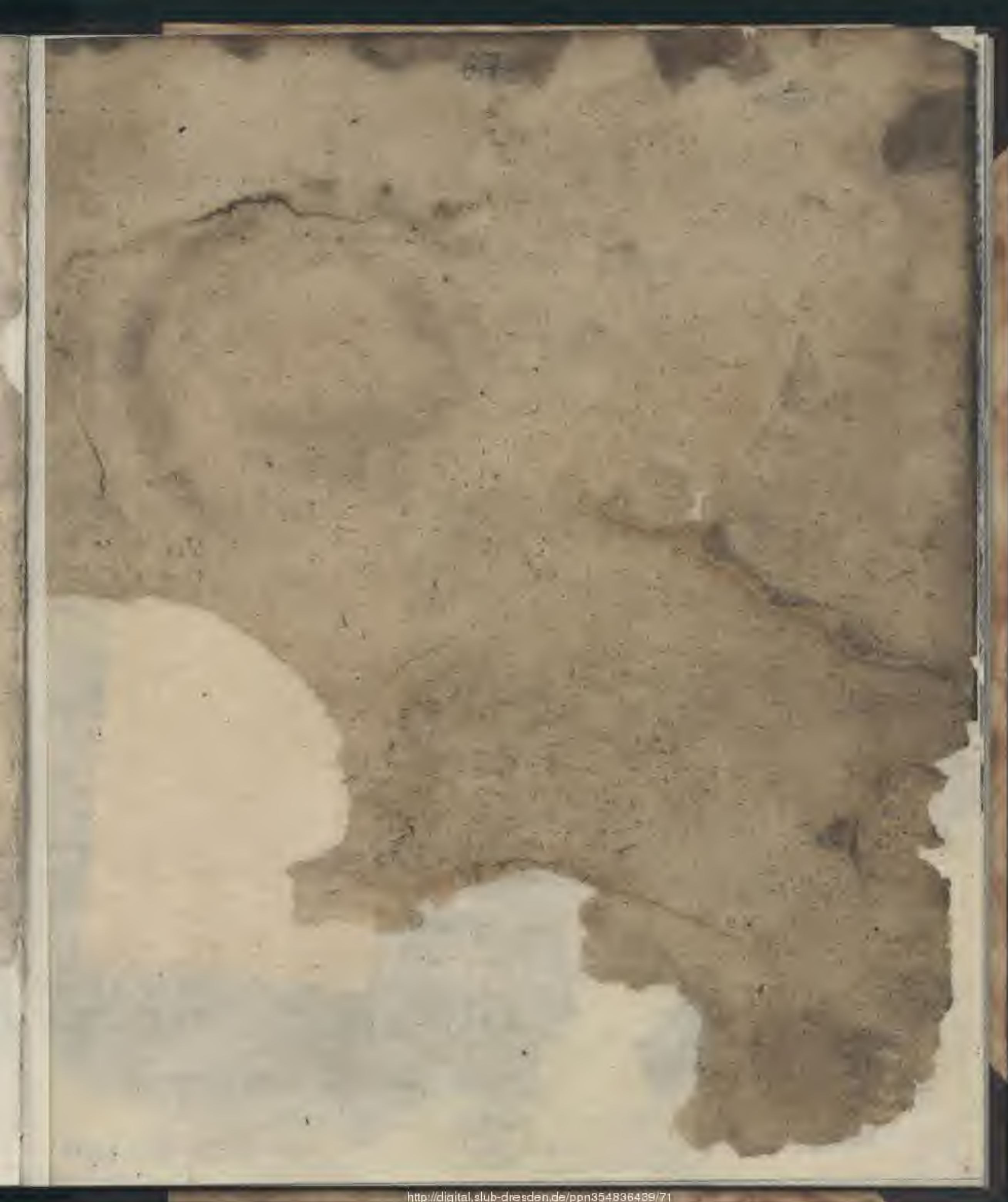
se cu la se lo rum A

men.



I N D E X.

	Fol.
I. O bone o dulcis.	1. Pars. 1.
II. Et ne despicias.	2. Pars. 2.
III. D E U S misereatur nostri.	3.
IV. Quid commisisti.	1. Pars. 4.
V. Ego sum tui plaga.	2. Pars. 6.
VI. Ego enim inique egi.	3. Pars. 8.
VII. Quo nate D E I.	4. Pars. 9.
VIII. Calicem salutaris.	5. Pars. 11.
IX. Verba mea.	1. Pars. 12.
X. Quoniam ad te.	2. Pars. 13.
XI. Ego dormio.	1. Pars. 15.
XII. Vulnerasti cor meum.	2. Pars. 17.
XIII. Heu mihi.	19.
XIV. In te D O M I N E speravi.	21.
XV. Dulcissime & benignissime.	23.
XVI. Sicut Mol	25.
XVII. Spes mea	26.
XVIII. Turbabo	27.





9.2.1987

I. A (1, 2, 4, 6, 8)
B (1, 2, 4, 6)

II. A $(1_{\alpha}[\alpha, \beta])(2_{\alpha}[\alpha, \beta/\delta])(3_{\alpha}[\alpha])$





CANTIONES SACRÆ

QUATUOR VOCUM

Cum Basso ad Organum.

AUTHORE

HENRICO SAGITTARIO

Serenissimi Electoris Saxoniae

Capellæ Magistro.

ALTUS.



FRIBERGÆ HERMUNDURORUM

Typis Georgii Hoffmanni

Anno 1625

Mus. Lob. 33, 1



AVTIOES

ANORAE

QUATRO VOLUMES

1800

1800

OMATIDAE 2 05192011

1800

2 U T A

1800

1800

1800

1800

1800

1800

1800

1800

1800

1800

1800

1800

1800

1800

1800



ILLUSTRISSIMO

ET CELSISSIMO PRIN-

CIPAC DOMINO,

DOMINO

JOANNI ULRICO,

Principi ac Domino in Crumau & Eggenberg, Co-
miti in Adelsberg Dynastæ in Pettau, Ernhausen & Stras, Equiti
Velleris aurati, Sacræ Cæs. Majestatis Consilij secretioris
Directori, & supremo aula Cæsareæ Magistro,
Præfati, & Styriæ & Carinthiæ
Præsidi,

Principi ac Domino meo Clementissimo.



Osteaquam ad præclaram illam DEO &
hominibus gratam jucundamq; Musicæ
scientiam applicavi animum, Princeps Il-
lustrissime ac Celssissime, in id maximè
curam omnem industriamq; converti, ut
studium hac in re meum, laboresque omnes primùm
quidem Numinis divini gloriæ cederent; post viris eti-
am Principibus placerent, meâ sane sententiâ non im-
meritò. Si enim omnis Musica, vel generaliter omnes
potius actiones nostræ unicè ad Immortalis DEI cele-
brandas

):(

brandas

brandas laudes conferri debent: utiq; & Magnates, quo
propius ad Deum accedunt dignitate, hoc etiam digni
magis sunt, quibus venerandis ac demulcendis Musica
præter cæteros maxime occupetur: Neq; verò vanam
omnino hanc opinionem esse, invictissimorum Impe-
ratorum duorum MATTHIÆ, FERDINANDIq; apud
Serenissimum Electorem Saxoniae, Dominum meum
Clementissimum conventu, annis superioribus, ipse
sum expertus, ubi aulae Saxonicae chorum musicum, me
quamvis indigno regente, sensi Principes hosce glorio-
sissimos, uti & Celsitatem Tuam nostris illis concenti-
bus clementer delectari.

Atq; ex eo equidem tempore, quo Celsitatem Tu-
am ejusq; planè Heroicas & tanto dignas Principe vir-
tutes, inprimis verò summam erga scientiam Musicae
voluntatem nosse coepi, ex eo, inquam tempore occasi-
onem subinde optanti quæritantiq; mihi, qua Celsitatis
Vestrae in me sæpius ante perspectam Clementiam au-
gerem ac conservarem: peropportunè quasi *ἀπὸ μηχανῆς*
evenit, ut Cantiones quasdam sacras pridem inchoatas
absolverem, opusculum genere quidem diverso, ac su-
binde cum ætate annisq; meis variante, partim namq;
veterem partim novam canendi rationem sapiunt. Id
igitur ab amicis Musicaeq; fautoribus rogatus, ut publi-
ce luci concederem, impetrari à me passus sum, ut &
Deo benignissimo artis hujus auctori largitoriq; quod
impertisset referrem, & Celsitati Tuae, cujus in me
clemen-

clementiæ haud obscura exstarent testimonia, grati aliquam animi significationem ostenderem.

Quibus de causis Celsitati Tuæ opus hocce musicum humiliter do dedicoq; debita submissione orans, ut cujus præsentis exercitia musica tum Sacræ Cæs. Majestati, tum Sibi quoq; non displicere confirmavit, hujus absentis etiam labores nunc clementer suscipiat: DEUS optimus maximus Celsitatem Tuam publico Christiani orbis bono sospitem diutissimè florentemq; dignetur conservare. Dabantur Dresdæ ex Musæo meo Musico Calendis Januarijs, Anno 1625.

Celsitatis Tuæ

humillimus devotissimusq;

*Heinricus Sagittarius, Serenissimi Saxonie Electoris Capella
Magister.*



):(2

De

DE INSIGNIIS
ILLUSTRISSIMI DOMINI,
DOMINI PRINCIPIS AB
EGGENBERG, &c.
Domini sui Gratosissimi:



EPIGRAMMA.

A Urea, cum Clypeum, Clypeiq; Insignia, Pallas,
EGGENBERGIACI PRINCIPIS esse videt,
Nempe

*Sempè Rosas niveo rubras in chromate QVINQVE,
 Inq̃, rubro niveam, cui Diadema, AQUILAM.
 Caruleo inq̃, loco, croceam fixam ANCHORAM, & albam
 In croceo immotam segmine stare ROTAM.
 Tresq̃, coronigeras AQUILAS, DIADEMA tenentes
 Ore, loco in Clypei candidiore sui.
 Et frontem Clypei Regalem ornare CORONAM,
 Circumq̃, AUREOLI VELLERIS omne decus.
 Inclyta, pro meritis, ait, EGGENBERGICA Virtus
 Hoc, teste Invidiâ, grande MONILE gerit.
 Sunt bona Fama Rosæ, tutrix Aquila alba ROSARUM,
 Quam, Fidei meritum, fulva corona manet.
 Stans Rota, fortuna est constans, atq̃, Anchora, constans
 Mens in amore Aquila, Sors in honore, sue.*

*Pro veteri atq; humilimâ in Illustris.
 S. Celsit, observantiâ apposuit*

S. E. S. S.

J. SEUSSINS.



):(3

IN

IN
HEINRICI SAGITTARII,
ELECTORALIS SAXONICI
Symphoniarchæ, atq; Capellæ Magistri,
Viri præstantiss. atq; celeberrimi,
CANTIONES SACRAS.

EPIGRAMMA.

Musica serve DEI, lassum recrearet ut Orbem,
Harmonico, ORLANDUS, fecerat illud Epo.
Atq; alij: velletum tandem ignobile Vulgus,
Ut fieret Mundi, Musica serve DEI.
Harmoniâ hac N. at Musicus Orbi,
Quod non sit Mundi, Musica serve DEI.

AUSONIUS SENIS

Honoris atq; amoris ergo f.

IN CANTIONES SACRAS,
E PSALMIS ET PATRUM
DICTIS DECERPTAS,

DN. HEINRICI SAGITTARII.

Serenissimi Electoris Saxonæ, &c. Chori Musici
Directoris.

PATRIBUS acquiris VESTEM, ne ut Indis:
Sed quam Siönio vertice nevus
Halat thure sacro, tanquam lustrârit
Cymbala ceu spirent Cantibus harmoniis:
Hanc Augustinus, Bernhardus viderit
VESTITU similis PATR e suo.

scribes & Autoris F.

lias Rudelius P. Imp. & Sereniss.
elect. Saxon, P. aulicus.

AD

AD
SERENISSIMI ET POTENTISSIMI
ELECTORIS SAXONIÆ

Excellentissimum Musicum,
DN. HENRICUM SAGITTARIUM,
*Amicum & fautorem suum, perpetuo
honorandum.*

ORphea commendent, laudent Amphiona prisci,
Ac hujus generis Musicâ in arte viros:
Fit frustra: hic dignus laude est, qui cantat Iovæ
Gloriam, honoremq;: hic gloriâ, honore letet.
Saxonis es talis, similes tibi quærere in orb
Qui cupit, haud novit, quæ sit gloria.

M. Samuel Rülingius, Eccles. Dresd.
Diaconus & Poëta L. C.



In laudem Musices pro ut harmonia
Sacratiss. Cantionum

DN. HENRICI SAGITTARII.

EPIGRAMMA.

PRincipium vitæ cælestis MUSICA, vitæ
In quo principio, MUSICA FINE CARET.
Semper honoratur qua virtus cælestis, cælestis
Angelico, per quem MUSICA FINE CARET.
In quo principio venerant tua MUSICA cælum,
Anne SAGITTARI MUSICA FINE CARET?

V. Elias Rud.

Har-

HArmonicâ metam nuper statuebat in arte,
 Quisq; hanc tangit, ait Musica, Victor erit.
 Ingenii hic quivis spicilo collineat: at, qui
 Metam attingebat, ARCIGER unus erat.
 Huic Lauri imponens Viridantem Musica fertam:
 Nostri istud, dicit, munus amoris habet.

ELysiam, Dresdam cum perlustrasset, in aruum
 ARCIGERI intulerat Pleiade natus opus.
 Hoc oculis usurpasset cum Thracius Orpheus,
 Dircaum ad Vatem Voce ita Versus ait:
 Est aliquid, sylvas traxisse & flumina cantu:
 Attrahit ille homines, attrahit ille Deos.

ARCIGERI agrotæ Junoni nuper Hygæam
 Musa ferebatur restituisse suam.
 Audit ut loq̃bo, ad tumulos cantarier illa,
 Defunctis redeat ne quog; vita, vetat.
 Juppiter annuit, & legem promulgat; ut inter
 ARCIGERI vivos dulce perennet opus.

Georgius Hausmanus P. Laur. Cæsar.
 Scholæ Dresd. Rector.

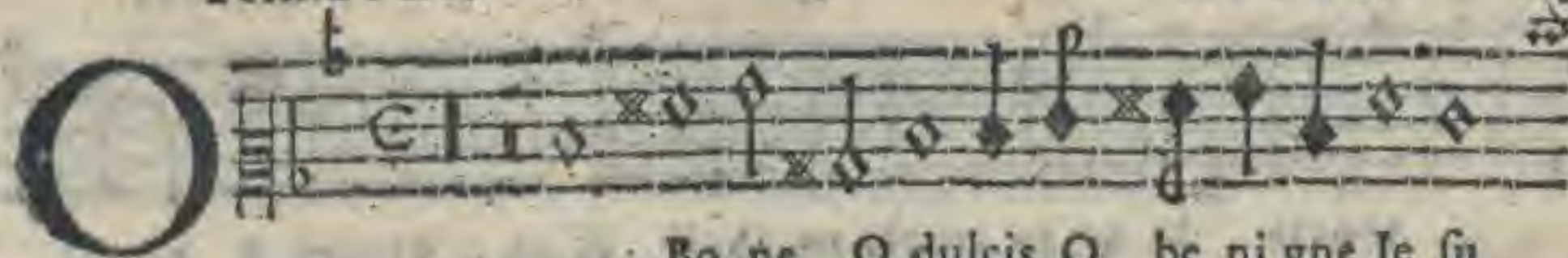


Prima Pars.

I.

ALTUS.

I.



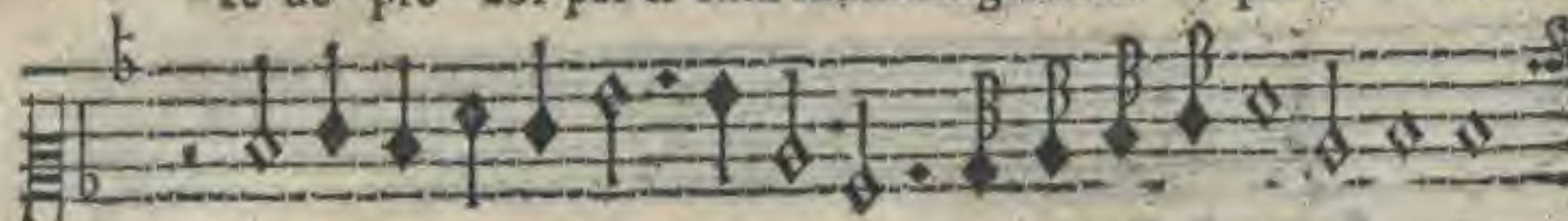
Bo ne O dulcis O be ni gne Je su



O be ni gne Je su O be ni gne Je su te de precor



te de pre cor per il lum tuum sanguinem pre ti o sum



per il lum tuum san guinem pre



quem pro nobis mi se ris ef funde re di gnatus ef funde re di-



gna tus es in a ra cru cis ef funde re dignatus



es ef fun de re di gnatus es in a ra crucis in a r

A 2

Cantiones Sacrae. 4. Voc. Hein. Sage

2.

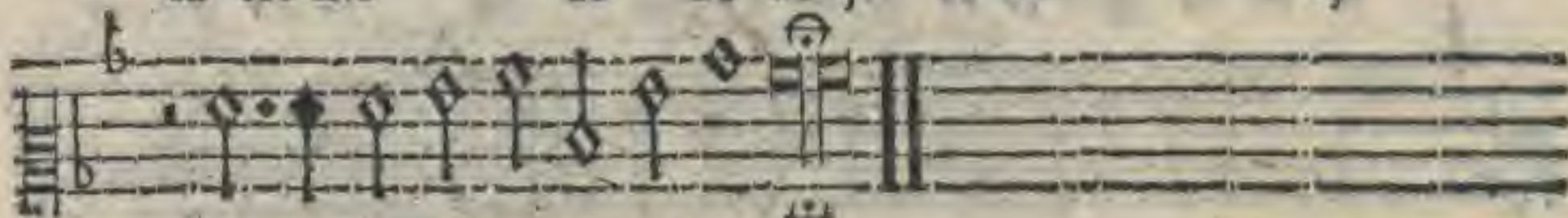
ALTUS.



crucis in a ra crucis ut ab ji ci as omnes i ni qui-



ta tes me as ut ab ji ci as ij



omnes i ni qui ta tes me as.

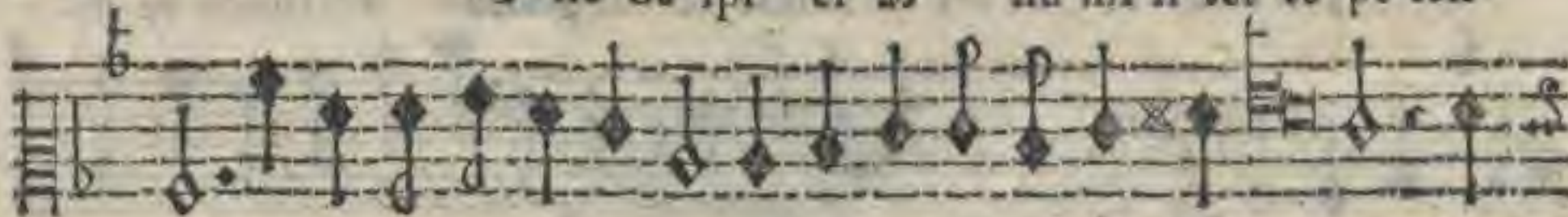


Secunda Pars.

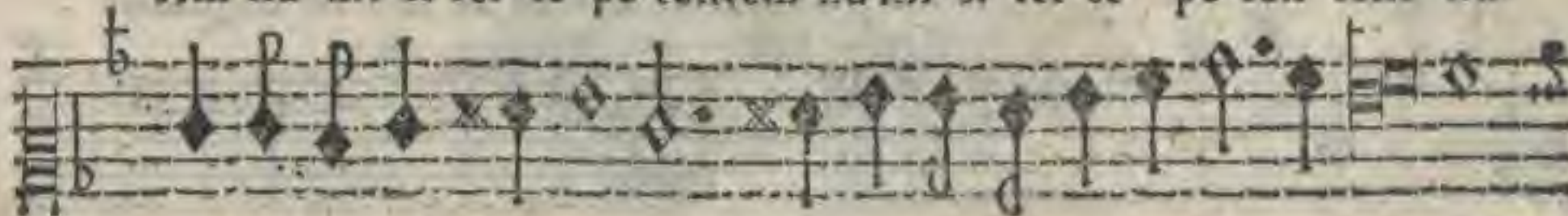
II.



T ne de spi ci as hu mi li ter te pe ten-

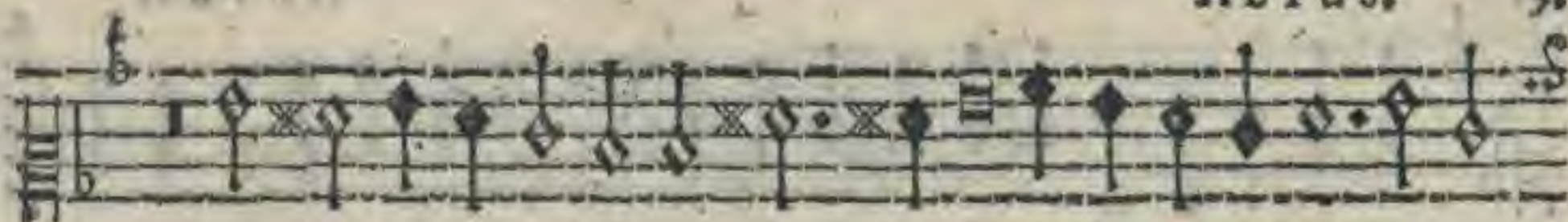


tem hu mi li ter te pe tentem hu mi li ter te pe ten tem hu-



mi li ter te pe tentem hu mi li ter te pe ten tem

ALTUS. 3.



Et hoc nomen tuum san ctis si mum Je sus



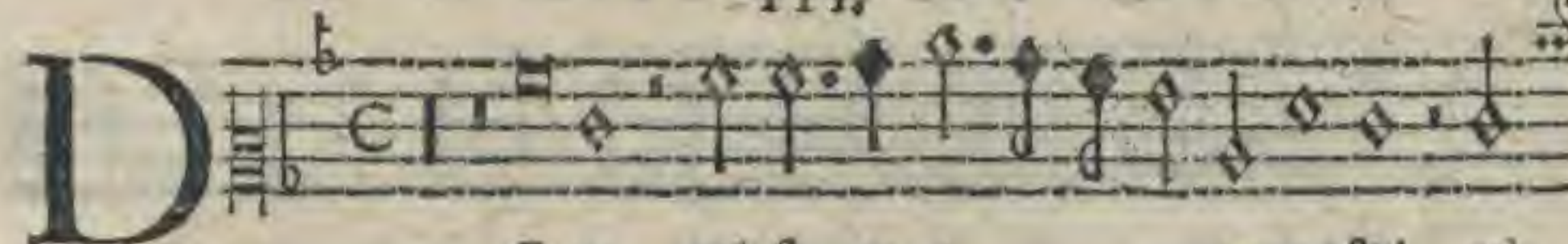
in vo can tem & hoc nomen tuum sanctis si mum



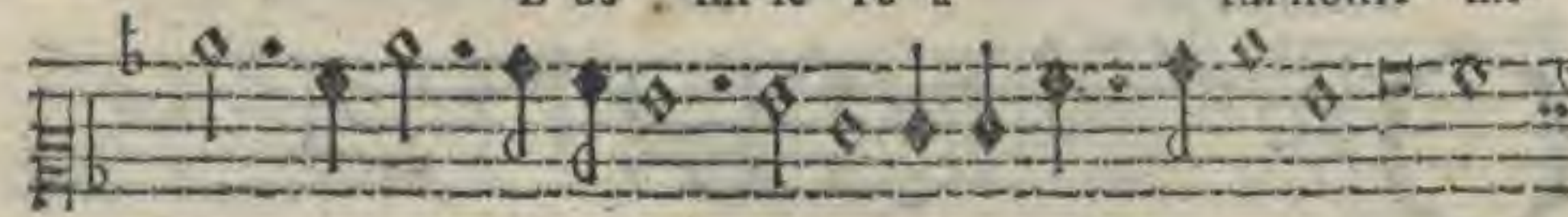
Je sus in vo can tem in vo can tem.



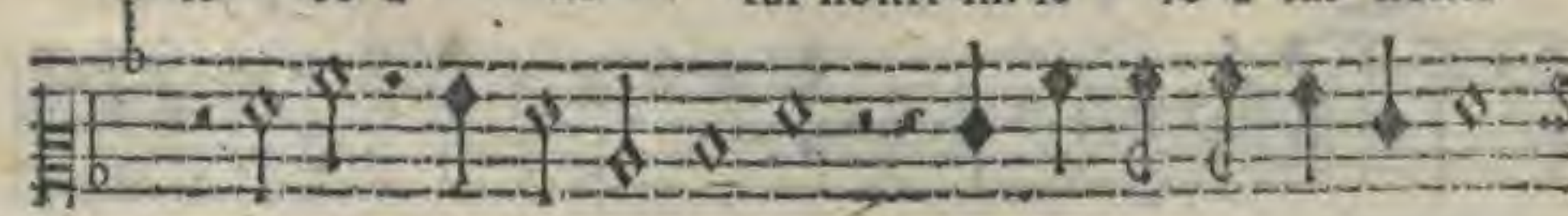
III.



E us mi se re a tur nostri mi-

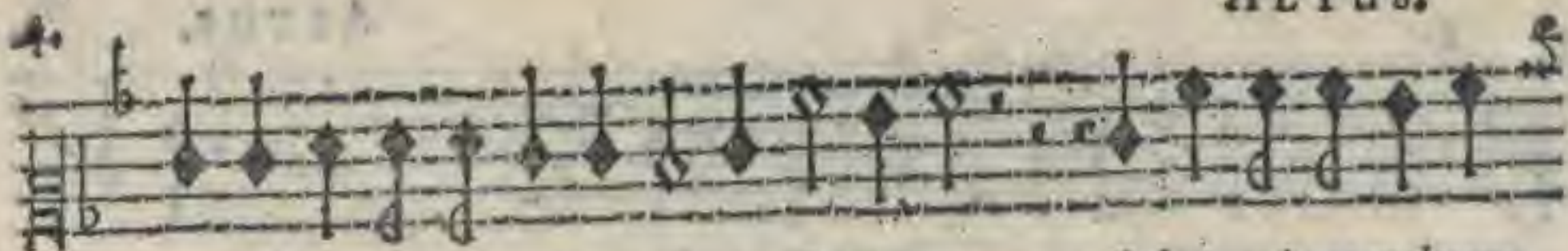


se re a tur nostri mi se re a tur nostri



& be ne di cat no bis il lu mi net vultum su-

ALTUS.



um il lu minet vultum suum super nos il lu minet vultum



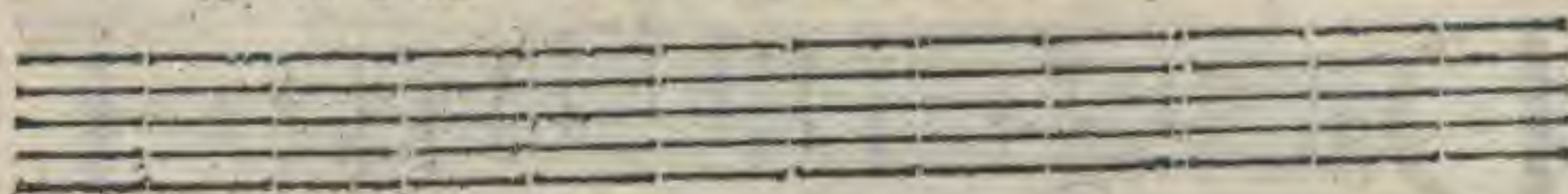
suum su per nos Et mi se re a tur nostri & mi se re



a tur nostri il lu mi net vultum suum su per nos & mi

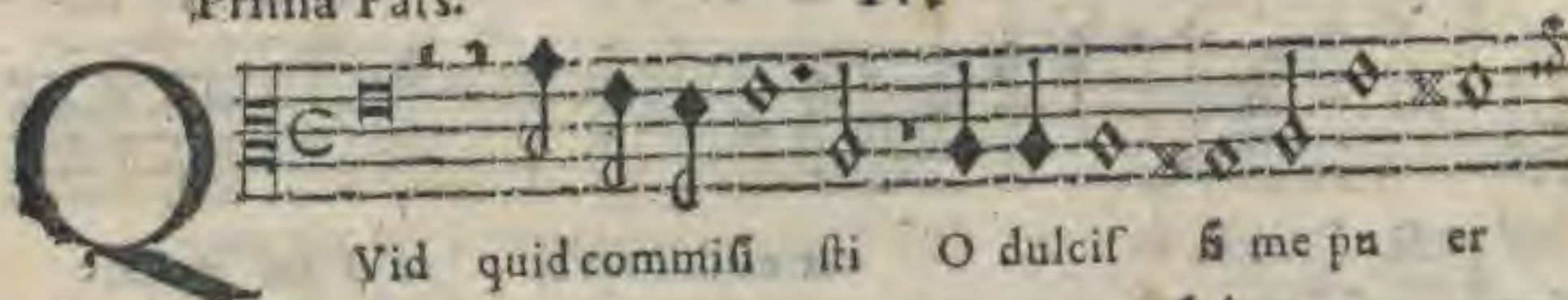


se re a tur & mi se re a tur no — stri,

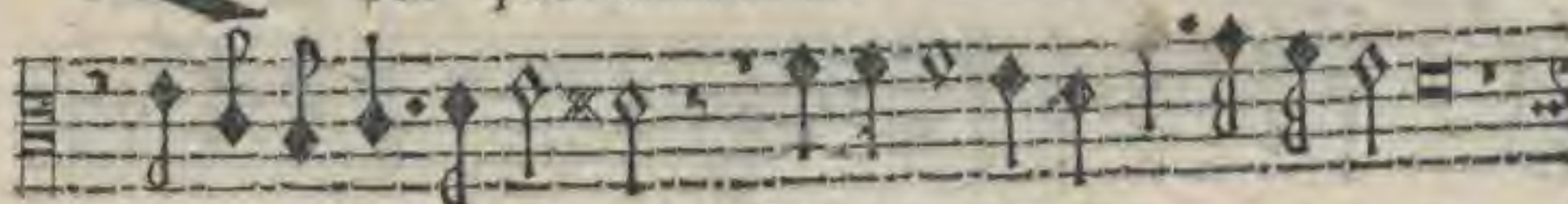


Prima Pars.

IV.



Vid quid commisi sti O dulcis si me pu er



quid commisi — sti O dul cis si me pu er



O dulcis si me pu er ut sic ju di ca re



re ris quid quid commisi sti O a man-



tis si me ju ve nis O a man tis si me ju ve nis



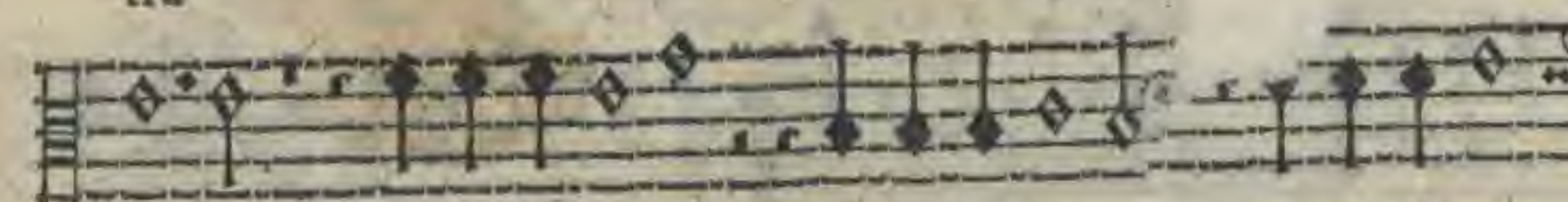
ij ut a de o tra-



cta re ris ut a de o tra cta re ris ut a de o



tra cta re ad scelus



tu um quæ noxa tu a quæ causa mort quæ causa mor-



ris quæ oc ca si o tu æ damna ti o nis quæ oc ca si



o tu æ damna ti o — nis quæ causa mortis quæ oc ca si



o tu æ damna ti o nis.

Secunda Pars.

V.



Go sum tu i pla ga do lo —



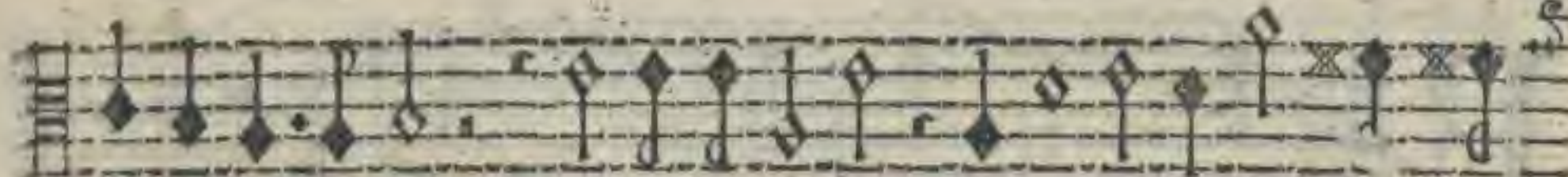
ris cul pa tu æ cul pa oc ci si o nis



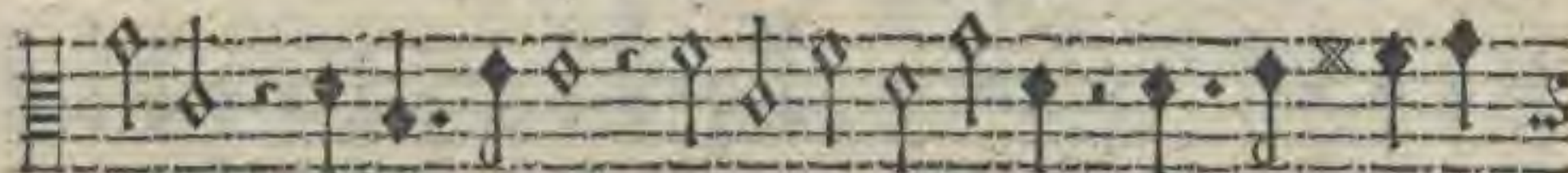
e go tu æ ri tum e go tu æ mortis e go tu æ

ALTUS.

7.



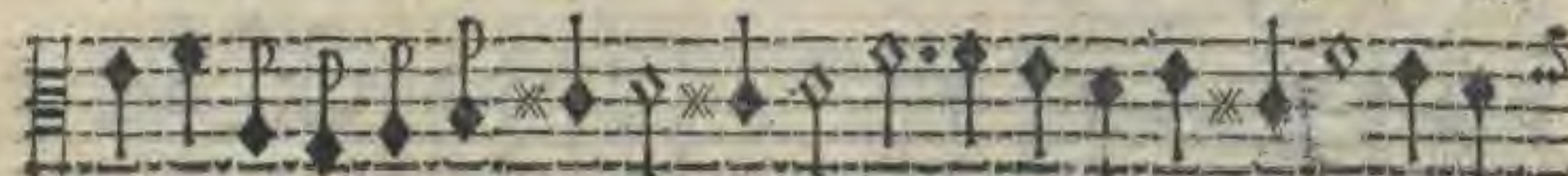
mortis me ri tum tu æ vin di ctæ fla gi ti um tu æ vin-



di ctæ fla gi ri um e go e go ij e go tu æ



pas si o nis li — vor cru ci a tus tu i la bor e go



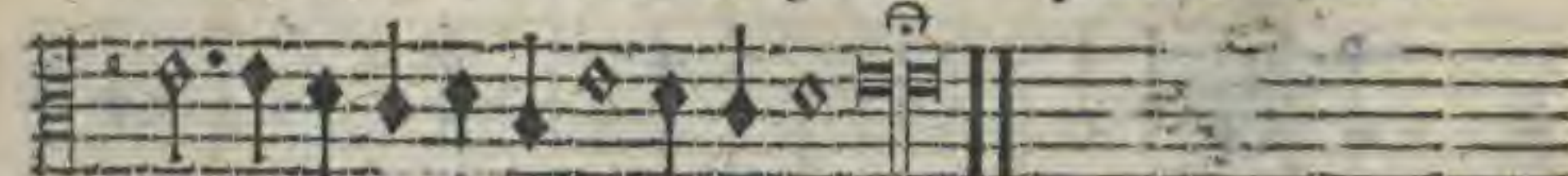
tu æ pas si o nis li — vor cru ci a tus tu i la —



bor e go tu æ pas si o nis li vor cru ci-



a tus tu i la — bor e go tu æ pas si o nis li vor



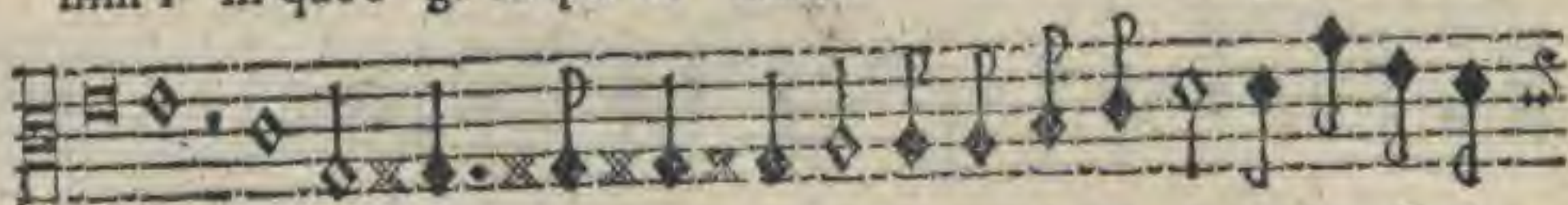
cru ci a tus tu i la — bor.

B

Cantiones Sacre 4. Voc: Hein: Sagi



mim i ni que e gi tu poe na mulcta — ris Tu poe na mul-



cta ris E go fa ci nus ad mi fi tu ul ti o ne tu ul ti-



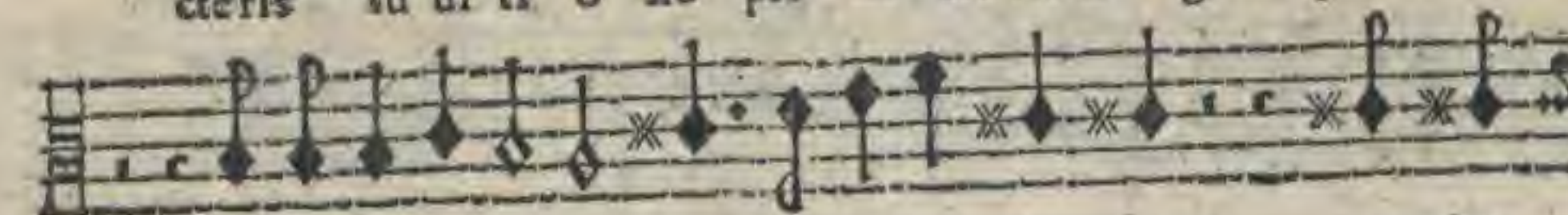
o ne ple cte ris tu ul ti o ne ple cte ris tu ul ti o ne



ple cte ris tu ul ti o ne tu ul ti o ne ple —



cteris tu ul ti o ne ple — cte ris E go su per bi vi



Tu hu mi li a ris e go su per bi vi tu hu-



mi li a ris E go tu — mu i e go tu-



— mu i E go præsumps ve ti tum Tu mortis



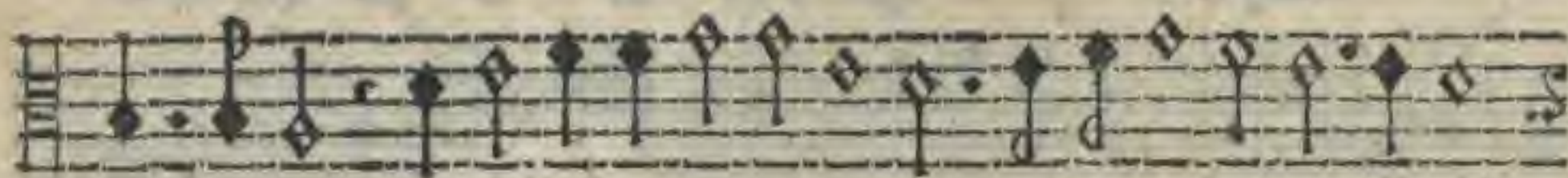
tu mortis su bi i sti a cu le um su bi i sti a cu le-



um E go po mi dulce di nem tu fel lis gu sta sti



a ma ri tu di nem a ma ri tu di nem E go po mi dul-



ce di nem tu fel lis gu sta sti a ma — ri tu di nem



tu fel lis gu sta sti a ma ri tu di nem.

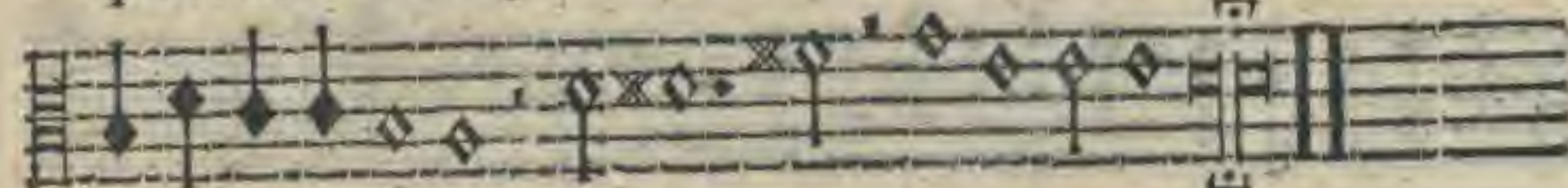
Q Vo na te De i quo tu a des cen dit hu-
 mi li tas quo tu a des cen dit hu mi li tas quo tu a fla-
 gta vit cha ri tas
 quo tu us at ti git a mor quo per ve nit com pas si o quo per-
 ve nit com pas si o quo tu us at ti git quo tu us
 at ti git a mor quo per ve nit quo per ve nit com pas si o
 quid ri bi re tri bu am pro omni bus qua re tri bu i sti mi-



hi pro omnibus quære tri bu i sti mi hi pro omnibus



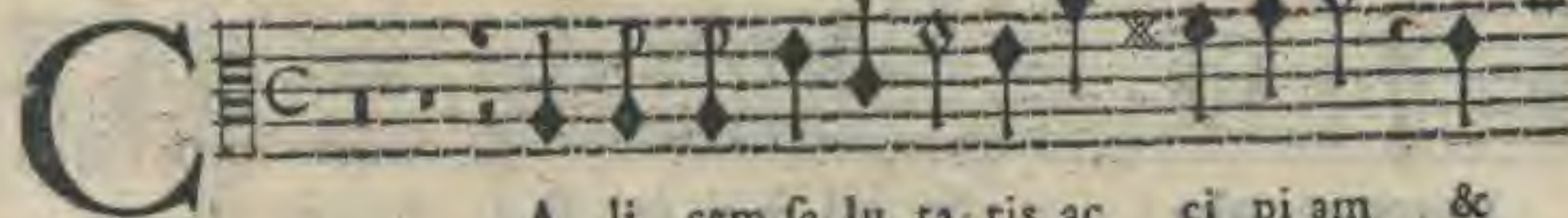
quære tri bu i sti quære tri bu i sti mi — hi quæ re-



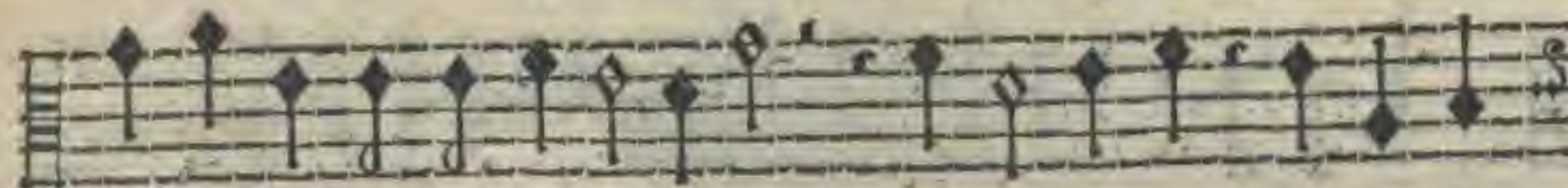
tri bu i sti mi hi Rex me us & De us me us.



Quinta & ultima Pars. VIII.



A li cem fa lu ta ris ac ci pi am &



nomen Do mi ni in vo ca bo . ac ci pi am & nomen



Do mi ni in vo ca bo ca li cem fa lu ta ris ac ci pi am



& nomen Do mi ni & no men Do mi ni in vo ca bo vo ta



me a reddam ti bi Do mi ne reddam ti bi Do mi ne



ij reddam ti bi Do mi ne co ram omni



po pu lo tu — o & mi se ri cor di as tu as in æ-



ternum cantabo Et mi se ri cor di as tu as in æ-



ternum canta — bo & mi se ri cor di as



tu as in æ ternum can ta bo & mi se ri cor di as tu as in æ-



ternum canta bo & mi se ri cor di as tu as in æ ternum can-



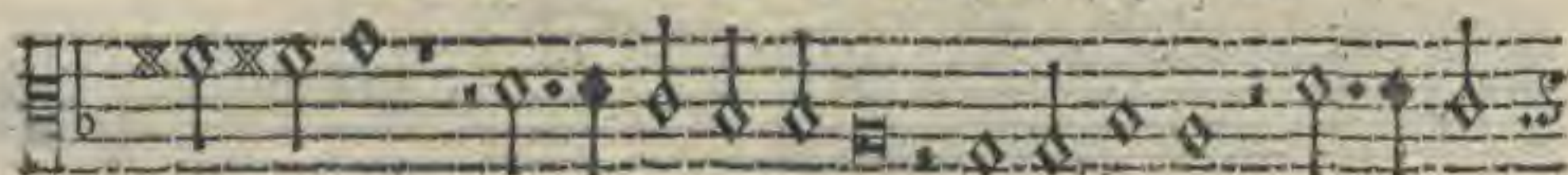
ta — bo.



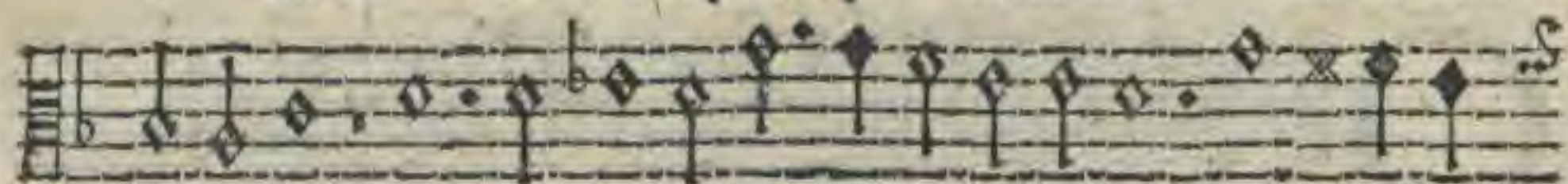
Prima Pars. IX.



Er ba me a au ri bus per ci pe Do —



— mi ne au ri bus per ci pe ver ba me a au ri bus



per ci pe ver ba me a au ri bus per ci pe Do —



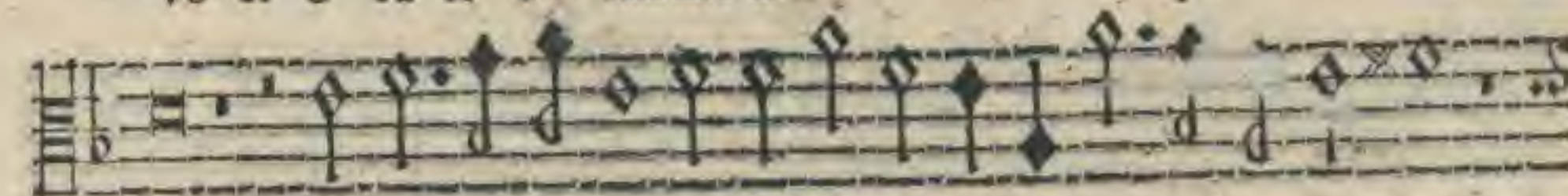
— mi ne In tel li ge cla mo rem in tel li ge cla morem



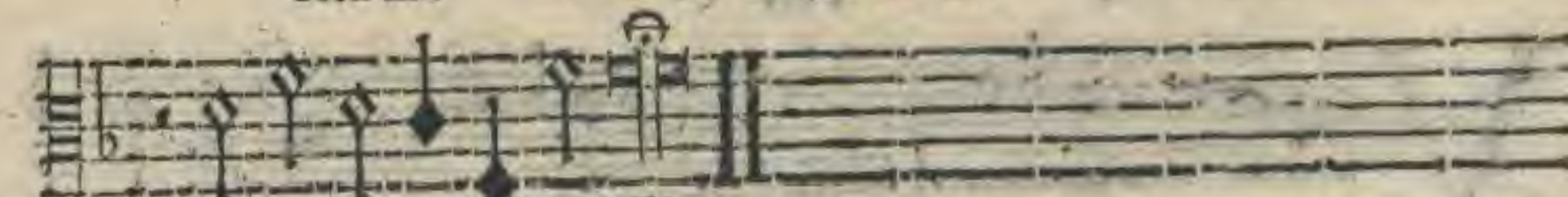
cla morem meum In ten de vo ci o ra ti o nis me æ



vo ci o ra ti o nis me æ ij



Rex me — us & Deus me — us



& Deus me — us.

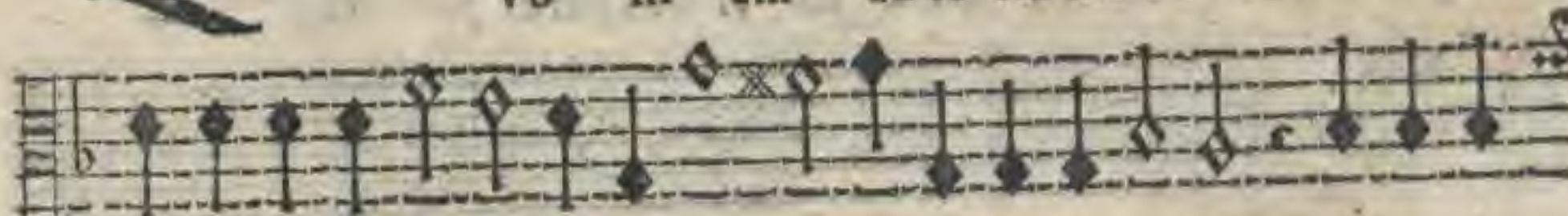


Secunda Pars.

X.



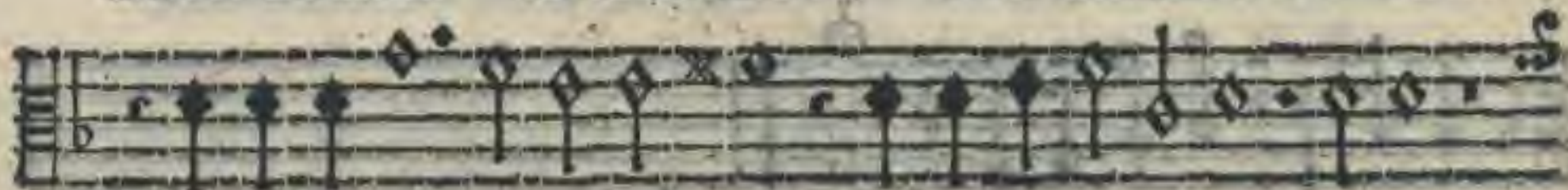
Vo ni am ad te cla ma bo Do — mi-



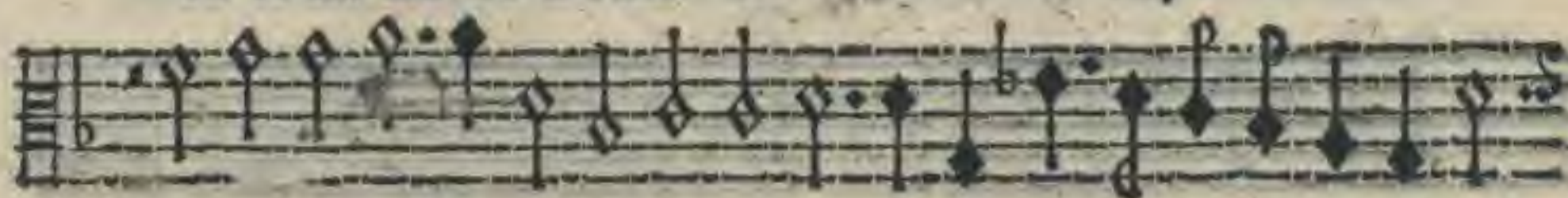
ne ad te clama bo Do — mi ne ad te cla ma bo ad te cla-



ma bo Domine ad te cla ma bo ad te clama bo Do mine



ad te cla ma bo Domi ne ij



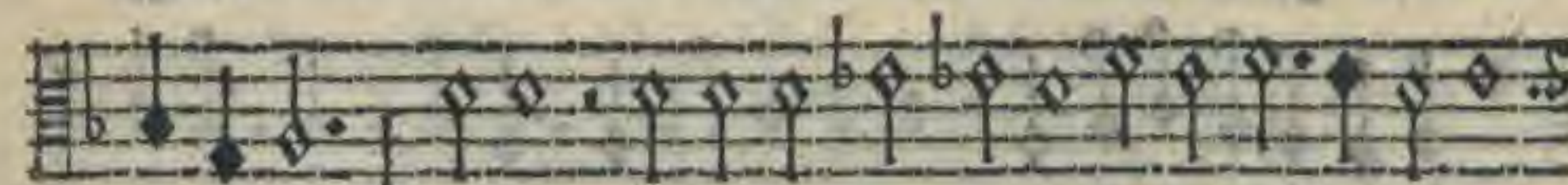
mane ex au di es ma ne ex au di es vo cem me-



am mane ex au di es vo — cem me-



am vo



— cem meam mane a sta bo ti bi a sta — bo



ti — bi & vi de

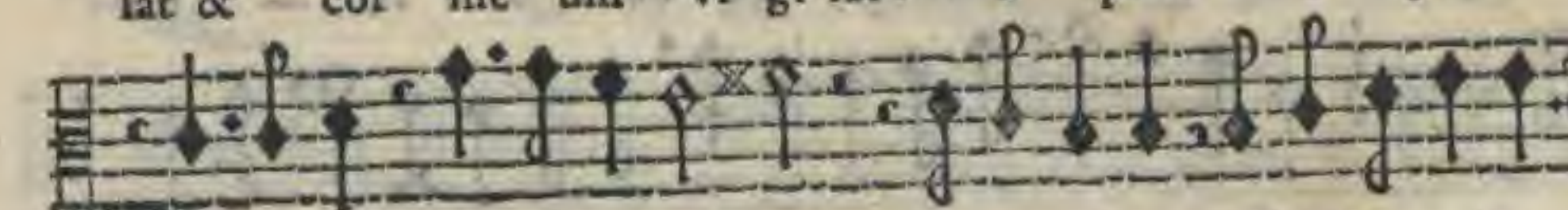
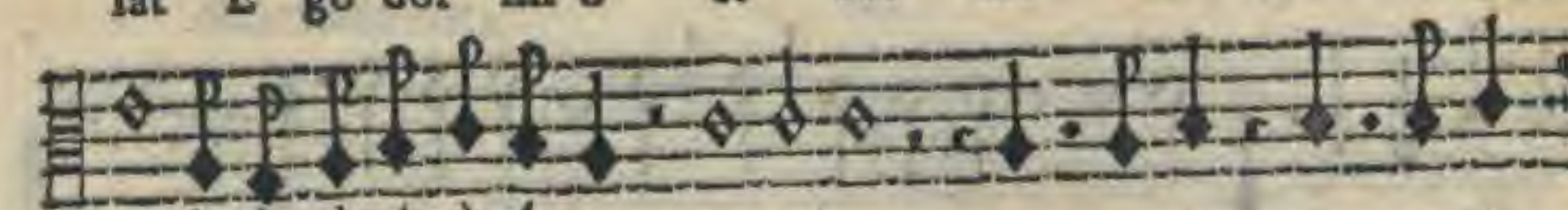
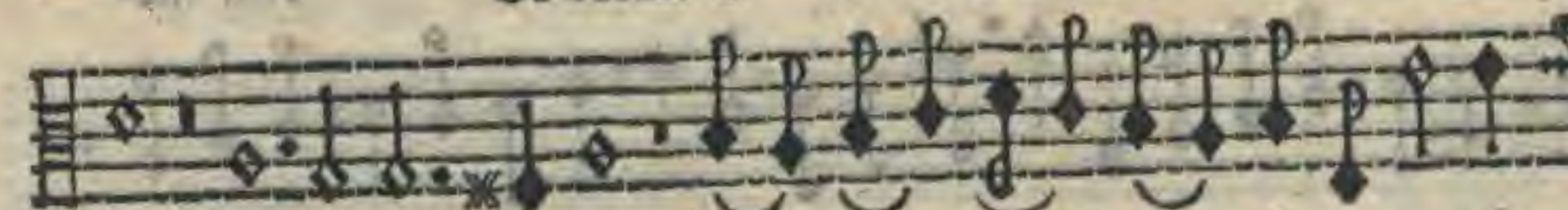
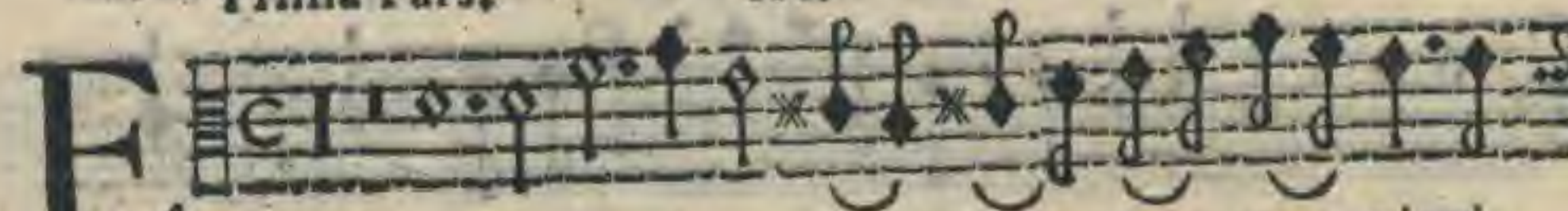
C

Cautiones Sacrz. 4. Voci Hein: Sagi



Prima Pars.

XI.





immacu la ta me a a pe ri mi hi so ror me a columba



me a im ma cu la ta me a so ror me a columba me a



im ma cu la ta me — a so ror me a columba



me a im ma cu la ta me — a Quia ca put me-



um ple num est ro re quia caput meum ple num est



ro — re & cincin ni me i gut tis no etiam



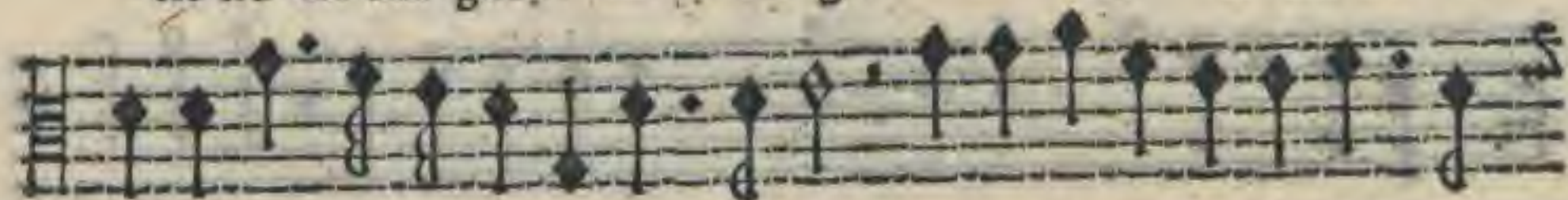
gut — tis & cincin ni me i gut tis no etiam



Quia ca put me um plenū est ro re & cincin ni me i gut-



tis no cti um gut. --- tis gut --- tis & cin cin ni



me i gut --- tis no cti um & cincin ni & cin cin ni



me i guttis no cti um.



Secunda Pars.

XII.



Ul ne ra sti cor meum vulne ra sti cor me --- um



fi li a cha --- tis si ma vulne ra sti cor meum fi li-



a cha --- ris si ma fi li a cha --- ris si ma fi li-



a cha --- ris si ma eharis si ma vulne ra sti cor me um



in u no o cu lo rum tu o rum in u no o cu lo rum in



u no o cu lo rum tu o rum in u no o cu lo rum in u no o cu-



lo rum in u no o cu lo rum tu o rum vulne ra sti cor meum



in u no eri



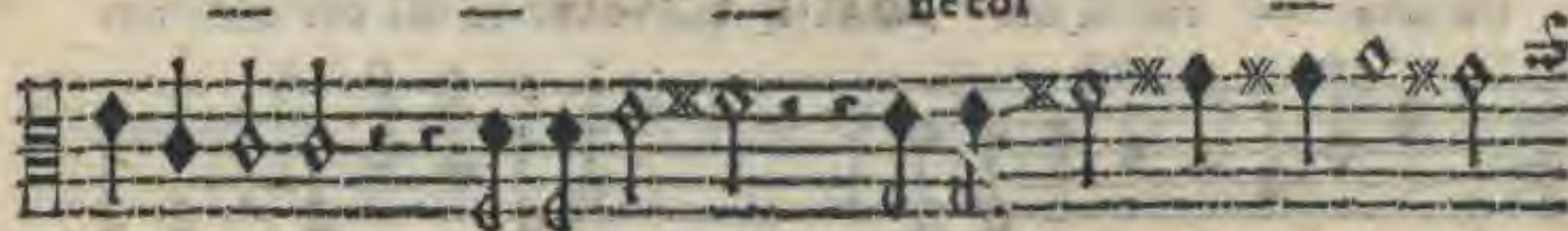
--- ne col --- li tu i



vulne ra sti cor meum in u no cri



necol



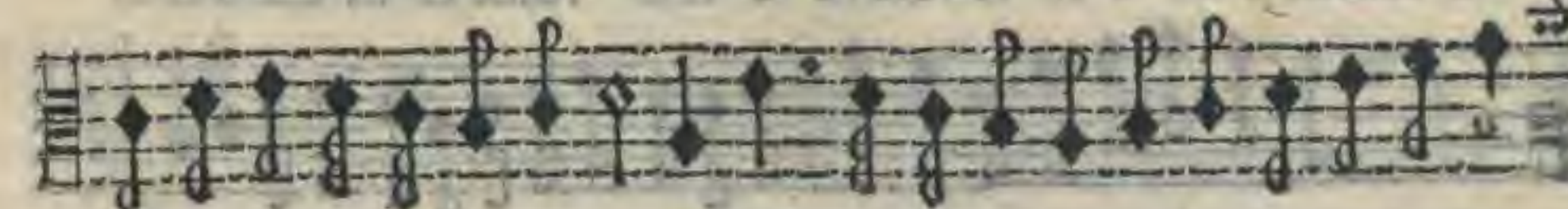
li tu i vulne ra sti vul ne ra sti cor me-



um vul ne ra sti cor meum in u no cri



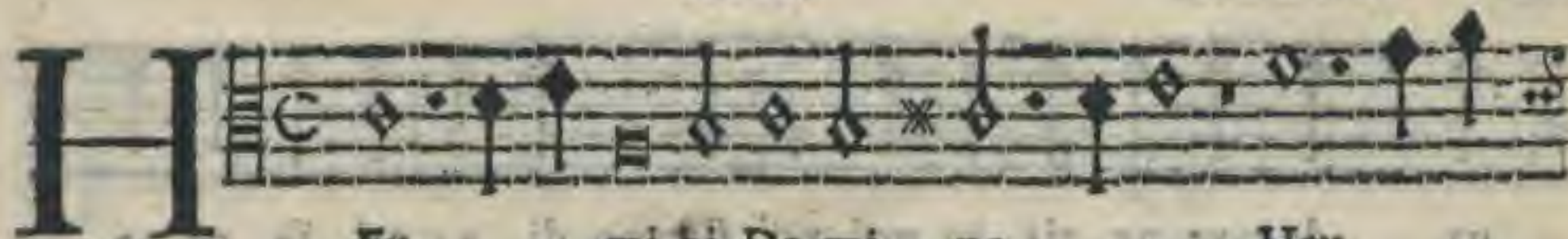
ne in u no cri



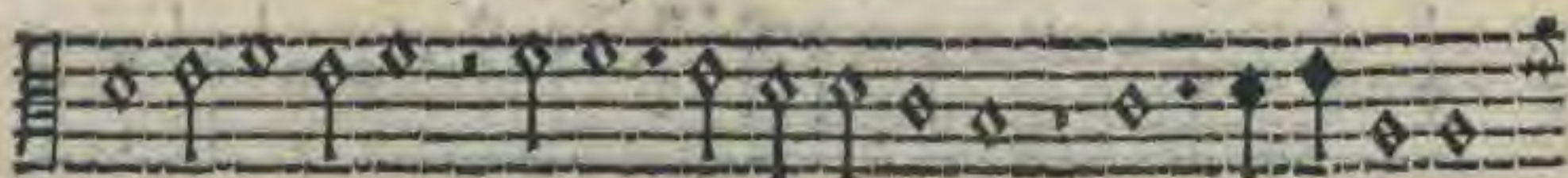
ne col



li tu



Eu mi hi Do mi ne Heu



mi hi Do mi ne Quia pec ca vi ni mis heu mihi



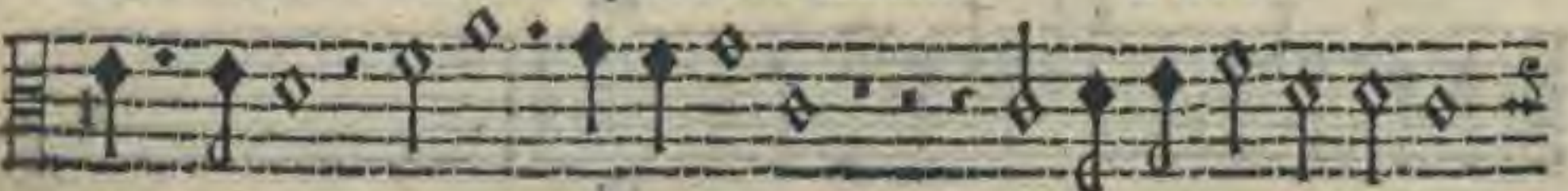
heu mi hi Do mi ne quia pec ca vi ni mis qui-



a pec ca vi ni mis in vi ta me a



Quid fa ci am mi ser quid fa ci am mi ser u bi fu



gi am quid fa ci am mi ser ni si ad te Deus me-



u bi fu

gi am ni si ad te Deus me-



us dumve ne ris in no vis si mo di e mi se re re



mi se re re me i mi se re re me i mi se re re



me i mi se re re me i dumve ne ris in no vis si mo di e



mi se re re mi se re re me i dumve ne ris in no vis si mo di e



mi se re re mi se re re me i mi se re re me i



ij mi se re re me i.



In te Do mi ne spe ra vi non confun dar non con-
fundar ij non confun dar ij in æ ternum
In te Do mi ne spe ra vi non confun dar ij non con-
fundar in æ ternum non confun dar ij non confun dar
in æ ter num in ju ſ tu a li be ra me
in ju ſ ti ti a tu a li be ra me in ju ſ ti ti a
tu a li be ra me in cli ne rem tu

D

CELLIONE. 4. Voc: Hein: Sage



D Ul cif si me & be nignif si me Chriſte

dulcif si me & be nig nif si me Chriſte & be nig nif si me

Chriſte in fun de ob ſe cro in funde in

fun de ob ſe cro mul ti tu di nem dul ce-

di nis tu & & cha ri ta tis tu & pe cto ri

me o pe cto ri me o ut ni hil terre num oihil carna-

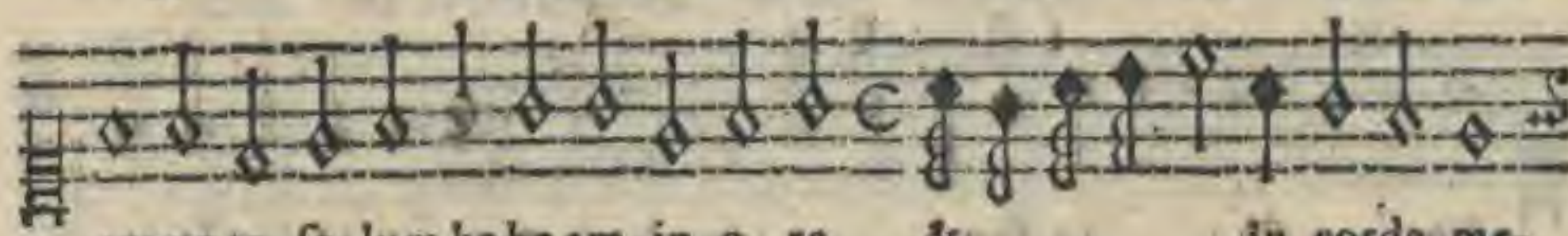
le ni hil car na le de ſi de rem vel co gi tem



Sed te so lum amem te so lum ha be am in o re



& in corde me o sed te so lum



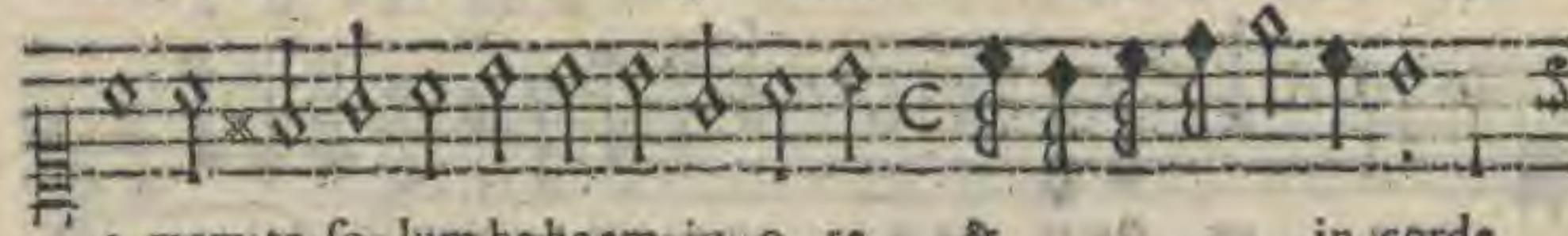
amem te so lum ha be am in o re & in corde me-



o ut ni hil ter re num ni hil car na le ni hil car na le de-



si de rem vel co gi tem sed te so lum



a mem te so lum ha be am in o re & in corde



o



I cut Moses Serpentem in de ser to ex al ta



vit Serpentem in de ser to ex al ta vit Serpentem in de



serto ex al ta vit si cut Moses Serpentem in de ser to ex al



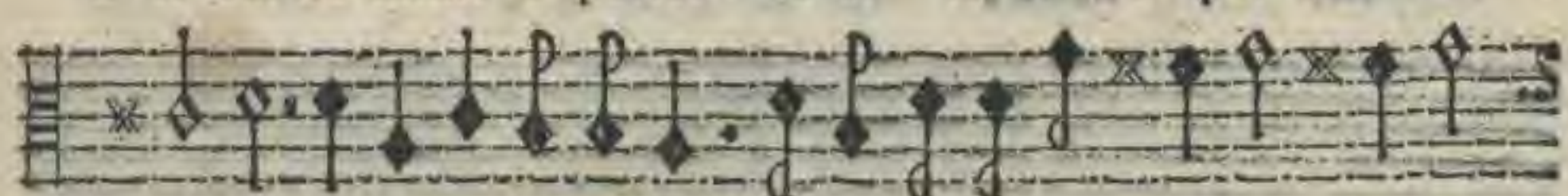
ta vit i ta fi li um hominis o por tet ex al ta ri



o por tet ex al ta ri i ta fi li um ho mi nis i ta



fi li um ho minis o portet ex al ta ri o por tet ex al



ta ri i ta fi li um ho mi nis o por tet ex al ta ri



ut omnis qui cre dit in e um non pe re at non

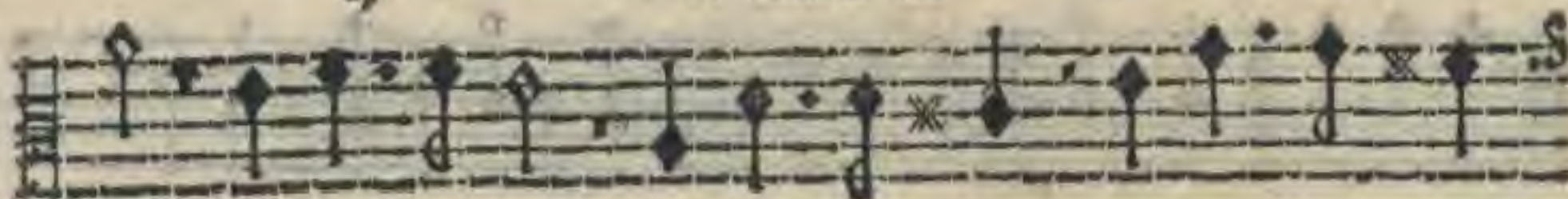


pe re at non pe re at sed ha be at vi tam æ ternam



ij

vi tam æ ter



nam non pe re at non pe re at ij



sed ha be at vi tam æ ter



nam.

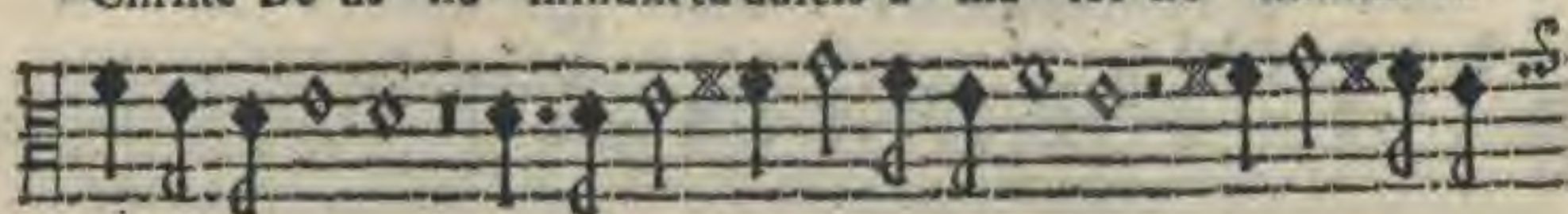




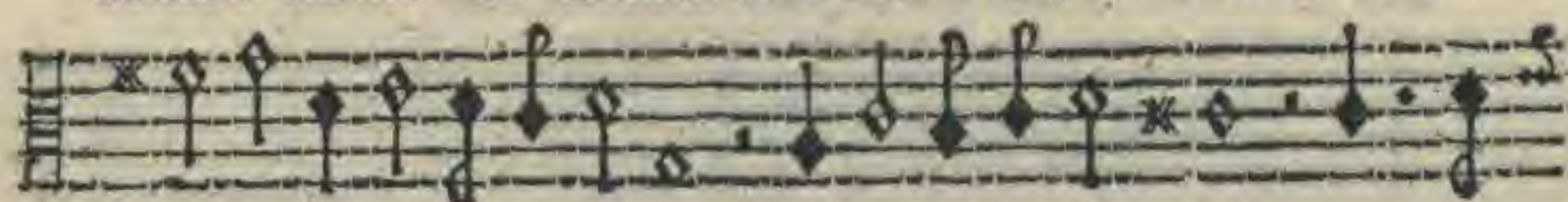
Pes me a Chrifte De — us Spes me a



Chrifte De us ho minum tu dulcis a ma tor ho minum tu



dulcis a ma tor ho minum tu dulcis a mator tu dul cis a-



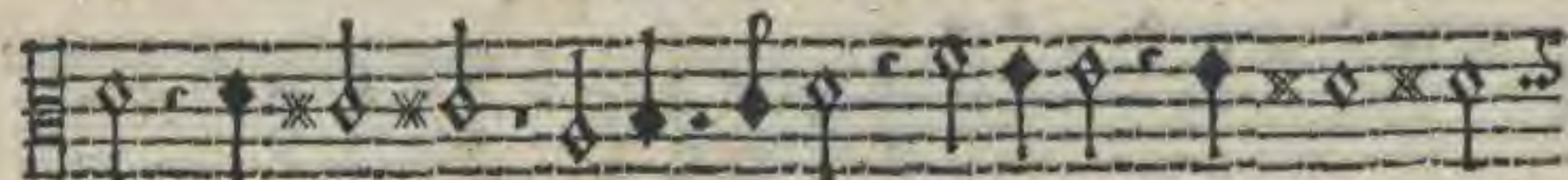
ma tor ij Tu dulcis a ma tor vi-



a vi ta & fa lusLux vi ta & fa lusLux



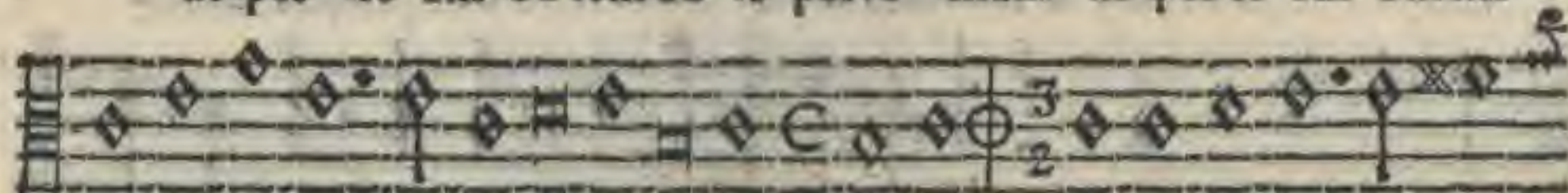
vi a vi ta & fa lus Te de precor suppli-



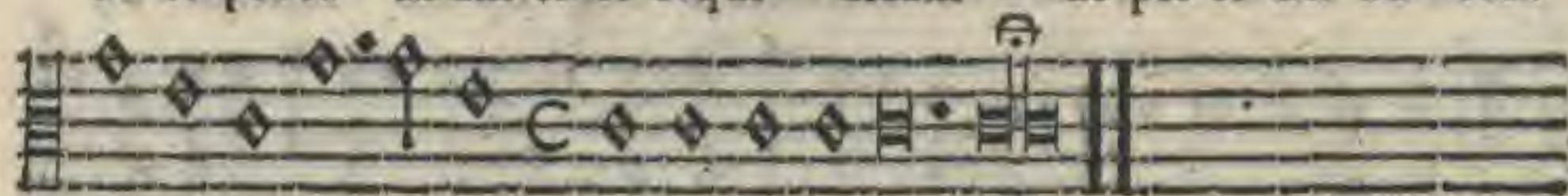
co & ro go te de pre cor sup pli co & ro go



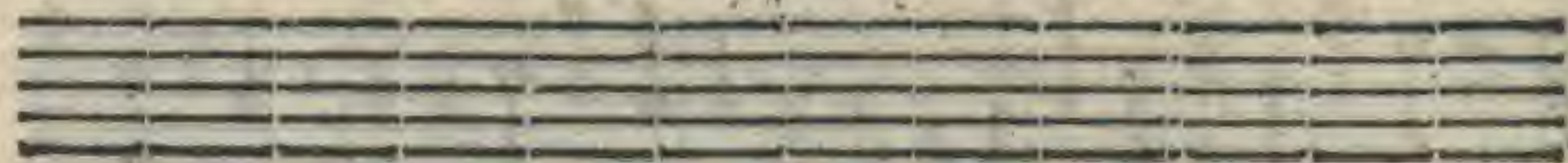
ut per te am bu lem ad te per ve niam ut per te am bu lem



ad te per ve ni am in te re qui e scam ut per te am bu lem



ad te per ve ni am in te re qui e scam.



XVIII.



Ur ba



bor sed non per

tur-



ba

bor

turba

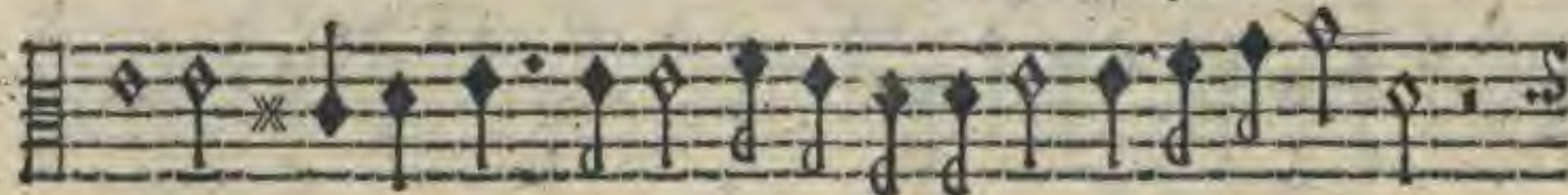
bor



sed non per turba -- bor turba --



bor sed non per tur



ba bor qui a vul ne rum Salva to ris me i re cor da bor



quia vul ne rum Salva to ris me i re cor da bor quia



vul ne rum Sal va to ris me i re cor da -- bor.



E

Cantiones Sacre 4. Voc: Hein: Sag:

44

A

D Do — minum cum tri bu la —

rer ad Do — minum — cum tri bu la —

rer Ad Do — minum

cum tri bu la — rer cum tri bu la — rer cla-

ma — vi Et — ex au di vit

me Do — mi ne li be ra a ni mam li be ra

a ni mam me am li be ra a ni mam me am a la bi is

ALTUS,

33.



i ni — quis & a lin — gua & a lin —



gua a lin — gua do lo — fa



& a lin — guado lo — fa & a lin —



guado lo — fa & a lin — guado lo fa.

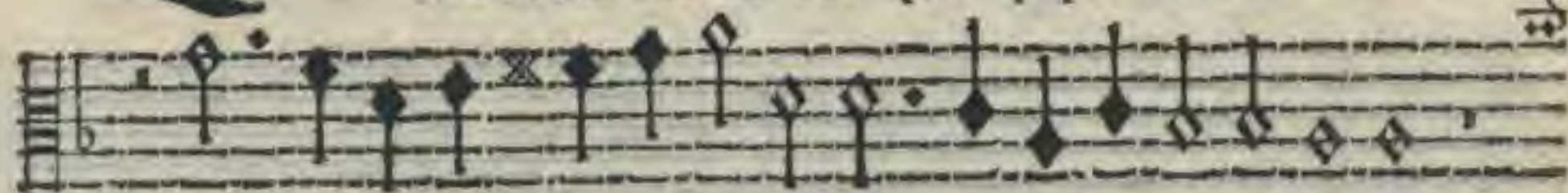


Secunda Pars,

XX.



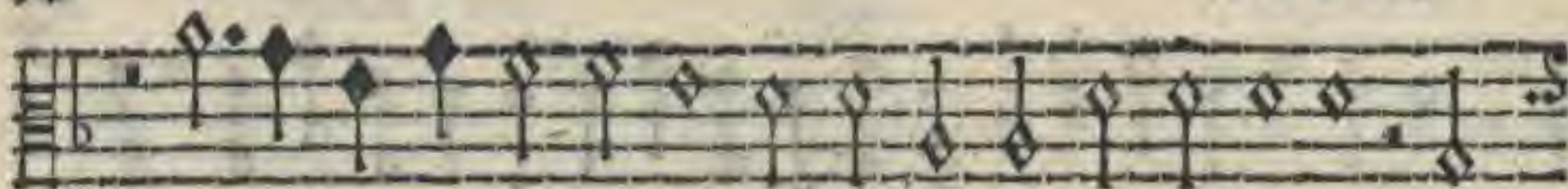
Vidde tur ri bi aut quid ap po na tur ti bi



aut quid ap po natur ti bi ij

E 1

43



aut quid ap po na tur ti bi quid ap po na tur ti bi ad



lin guam do lo sam ad lin guam do lo --- sam ij



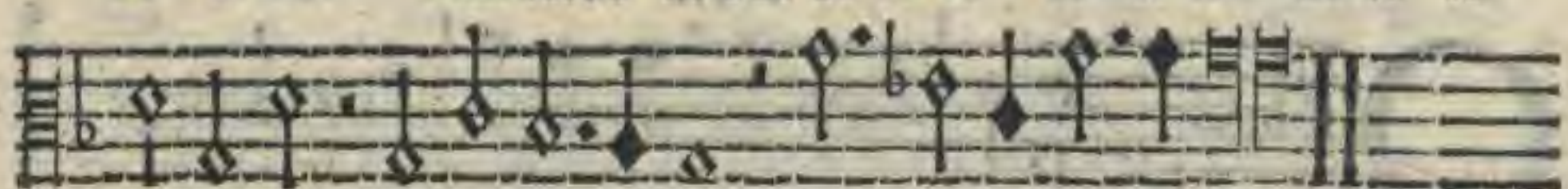
fa — git. tæ po tentis poten tis a cu tæ



cum carbo ni bus cum carbonibus de so la to ri is cum car-



bo ni bus cum carbo ni bus de so la to ri is de so la-



to ri is cum carbo nibus de so la to ri is.





S pi ce pa ter pi is si mum fi li um pi is



si mum fi li um pi is si mum fi li um fi li um



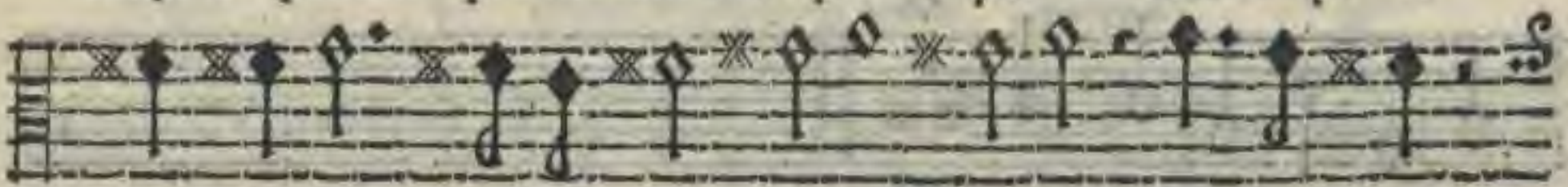
A spi ce pater pi is si mum fi li um pro me tam



im pi a pas sum pas sum pro me pro me tam im pi a pas sum tam



im pi a pas sum pro me tam im pi a pas sum re spi ce



cle mentis si me Rex quis pa ti tur re spi ce



clementis si me Rex clementis si me Rex quis pa



ti tur quis pa ti tur quis pa ti tur & re mi ni sce re be-



nig nus pro quo pa ti tur & re mi ni sce re be-



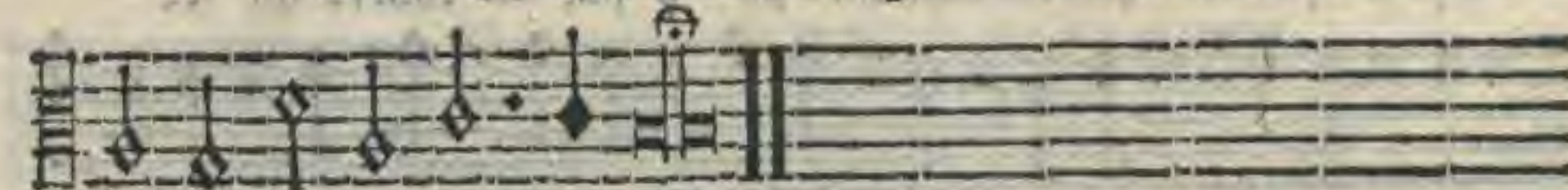
nignus ij pro quo pa ti tur



& re mi ni sce re be nignus ij



& re mi ni sce re be nignus & re mi ni sce re be-



nignus pro quo pa ti tur.





On ne hic est non ne hic est mi Do mine in no cens



il le non ne hic est mi Do mi ne in nocens il le in nocens



il le ij quem ut servum re di me res fi li um



tra di di — sti quem ut servum re di me res fi li um tra di-



di — sti quem ut servum re di me res ij



quem ut servum re di me res quem ut servum re di me res



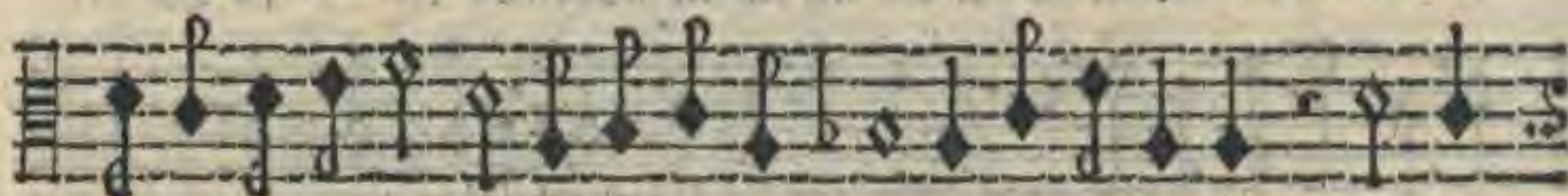
filium tra di di sti quem ut servum re di me res fi li um tradi di sti.



E duc Domine De us meus re duc Domine Deus



Domine De us me — us o cu los ma je sta tis tu æ



ma je sta tis tu æ ma je sta tis tu æ su per o pus in ef-



fa bi lis pi e ta tis in tu e re dulcem na tum



in tu e re dulcem natum in tu e re dul cem



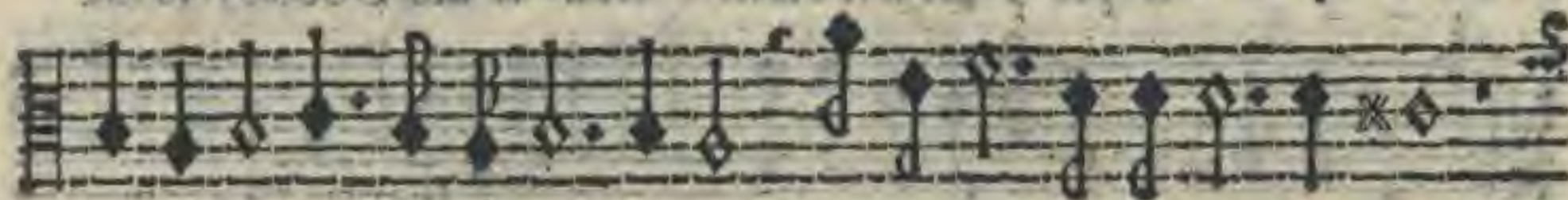
natum to to to to cor po re ex ten —



sum to to to to cor po re to to to to cor po-



re ex tensum cerne manus cerne manus in no xi as pi o ma-



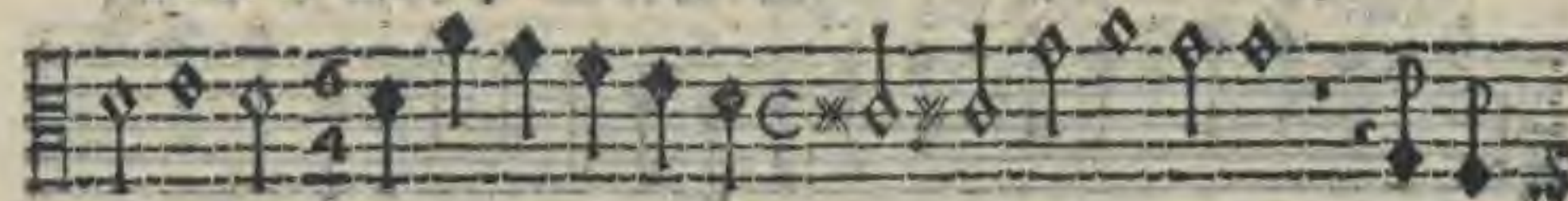
nantes san guine cerne ma nus in no xi as



pi o ma nantes san gui ne pi o ma nantes sangui-



ne & re mitte pla ca tus sce



le ra & re mitte pla ca tus sce le ra qua pa-



trarunt manus meæ quæ patrarunt quæ patrarunt ma nus meæ



quæ patrarunt ij quæ patrarunt ij manus meæ.

F

Cantiones Sacre 4. Voc: Heinr. Sager

S U per e mi net om nem scien ti am O bone Je su tua
 ma gna cha ri tas O bo ne Je su O bone Je su tu a ma gna chari-
 tas O bo ne Je su tu a ma gna cha ri tas O bo ne Je su tu a
 ma gna O bo ne Je su tu a ma gna cha ri tas O bo ne Je su tua
 ma gna cha ri tas O bo ne Je su tu a ma gna cha ri tas
 quam osten di sti no bis nobis in dignis pro so la boni-
 ta te & pi e ta te tu a hu man a me re ni m non an-

ANTICA

ALTUS.

412



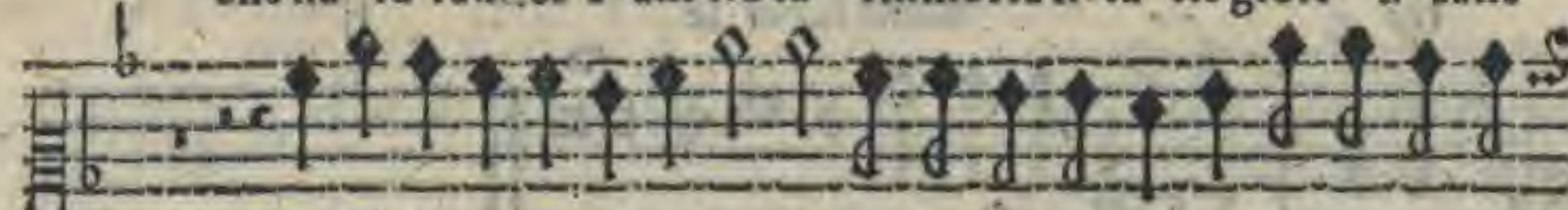
ge li cam susci- pi ens na tu ram non an ge li cam su-



sci pi ens na tu ram non an ge li cam su sci pi-



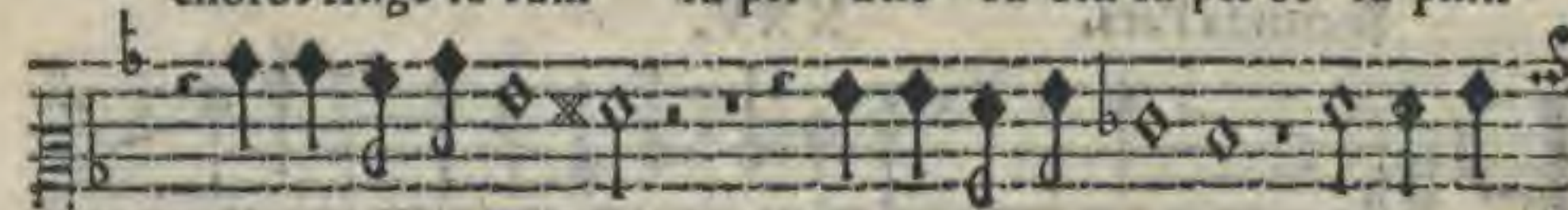
ens na tu ram & e am stola immortali ta tis glori fi cans



ve xi sti super omnes coelos super omnes choros super omnes



choros Ange lo rum su per Che ru bin su per Se ra phin



ad dexteram pa tris ad dexte ram pa tris Te laudan



An ge li A do rant Do mi na ti o nes

F 2

54

ALTUS.

42.

ALTO.

& omnes virtutes coelorum tre
munt su per se

tre
munt super se & su per hominem Deum

tre
munt super se ij

& su per hominem De um,

Secunda Pars.

xxv.

P

Rohocmagno myste ri o pi e ta

tis be ne di co & glo ri fi co nomen sanctum tuum Rex



Chri — ste fi li Mari æ fi li Mari — æ fi li



De i fi li De i vi ventis Ti bi sit honor &



glori æ cum pa tre & san cto Spi ri tu cum pa tre &



san cto Spi ri tu pa tre & san cto Spi ri tu in sem pi ter na



se — cu la in sem pi ter na se cu la ij



in sem pi ter na se cu la ij



in sem pi ter na se — cu la.

D

O mi ne Do — mi ne non est ex al-



ta tum cor meum non est ex al ta tum cor meum ij



non est ex al ta tum cor meum ne que e-



la — ti sunt o cu li mei o cu li mei



ne que e la — ti sunt o cu li mei ne que e-



la — ti sunt o cu li mei — i ne que am bu la vi



in magnis neque in mi ra bi



per me



li bus neque in mi ra bi



per



fu



fu



fu



fu



I non hu mi li ter sen -- ti e bam sed ex al-



ra vi sed ex al ta vi a nimam me am a-



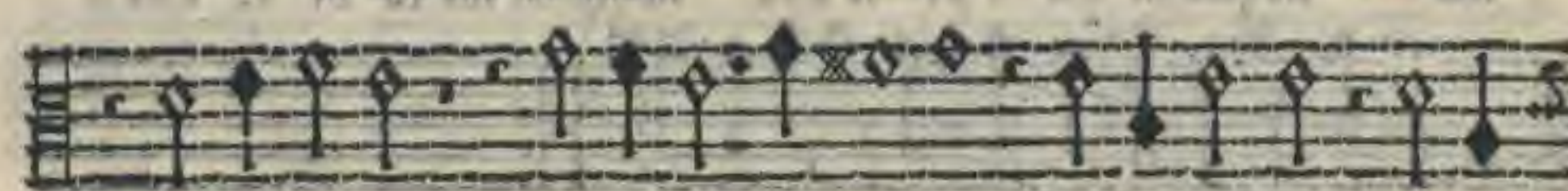
nimam me -- am Si non hu mi li ter sen ti e -- bam



sed ex al ta vi a nimam meam a nimam meam ij



fi cut ab la cta -- -- -- tus est



su per matrem su per matrem suam su per matrem su per



matrem su am i ta re tri bu ti o in a ni ma me a in



a ni ma mea in a ni ma mea in a ni ma mea mea



i ta re tri bu ti o in a ni ma mea a in a ni ma



mea in a ni ma mea



Tertia & ultima Pars.

XXVIII.



Pe ret Is ra el in Do mi no in Do mi no in Do mi-



no ij ex hoc nunc & us que in se cu lum ex hoc nunc &



us que in se culum ex hoc nunc & us que in se culum

G

Cantiones Sacrae 4. Voc: Hein: Sagi

57



ex hoc nunc & usque in seculum ex hoc nunc & us-



que in seculum.



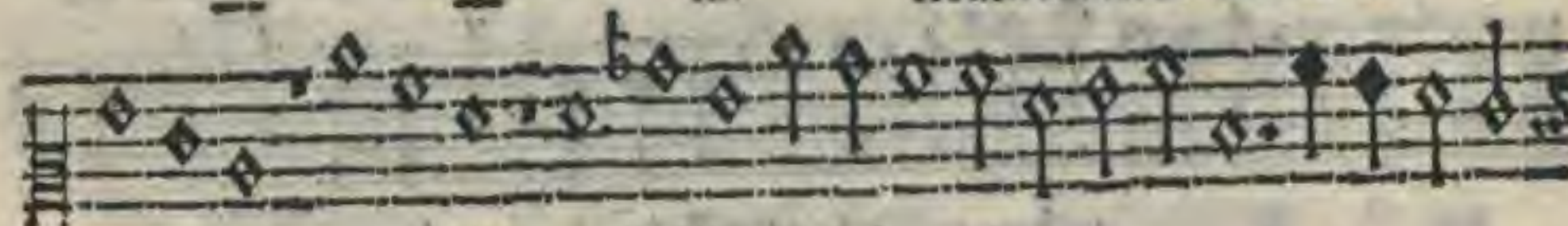
XXIX.



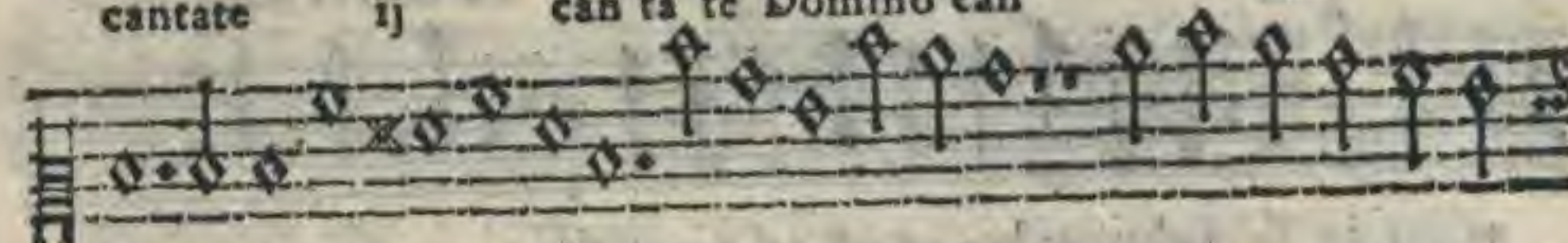
Ante te canta te Domino can



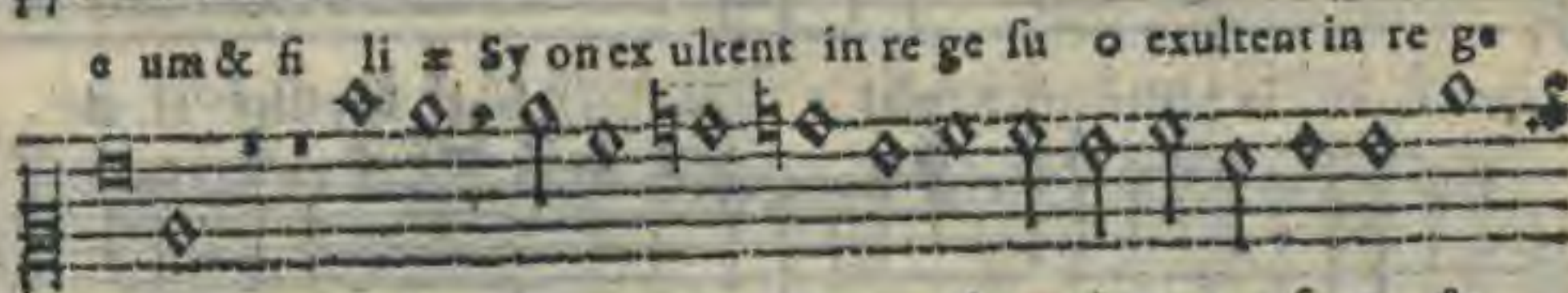
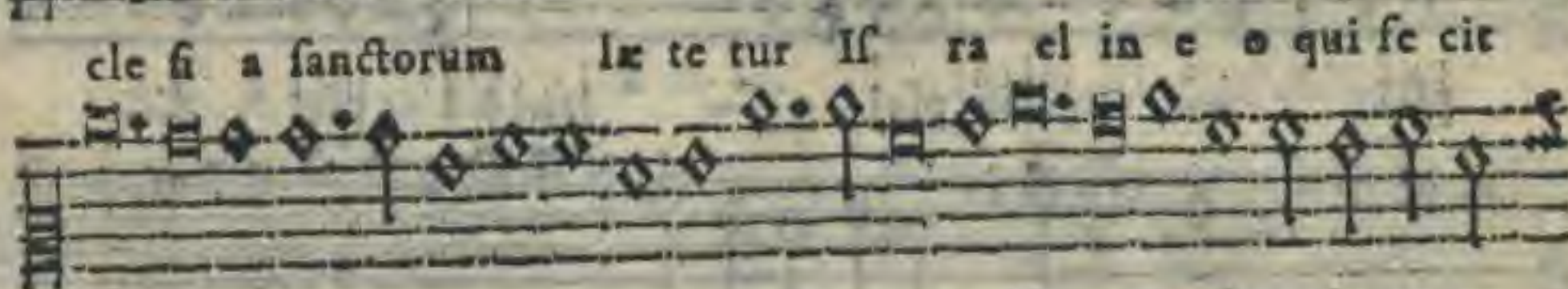
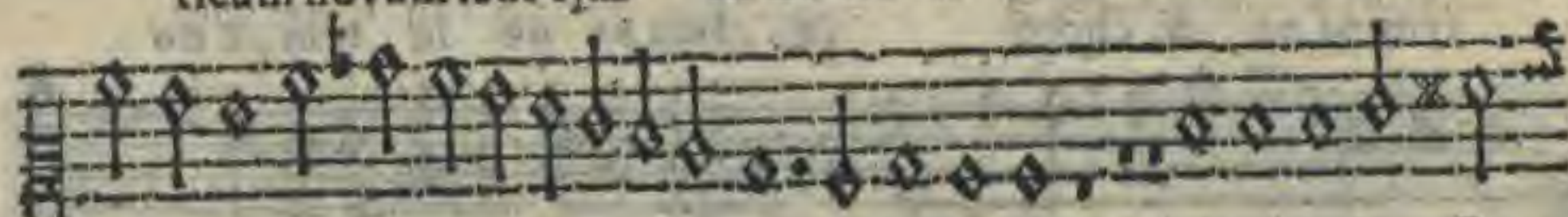
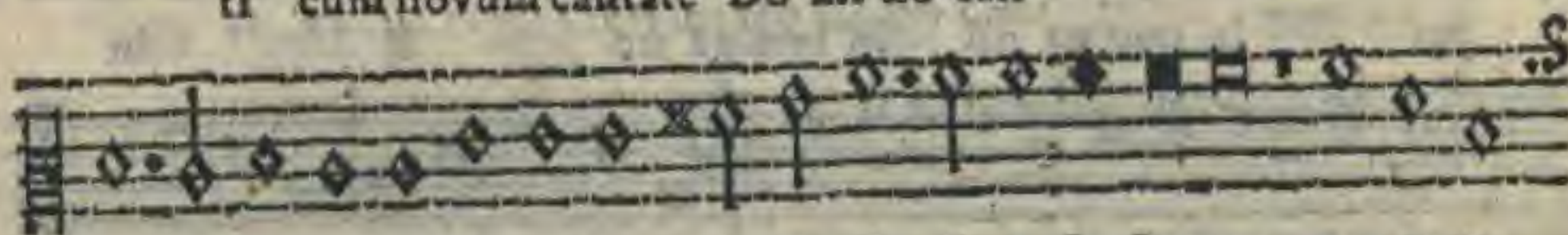
ticum novum canta te



cantate ij canta te Domino can



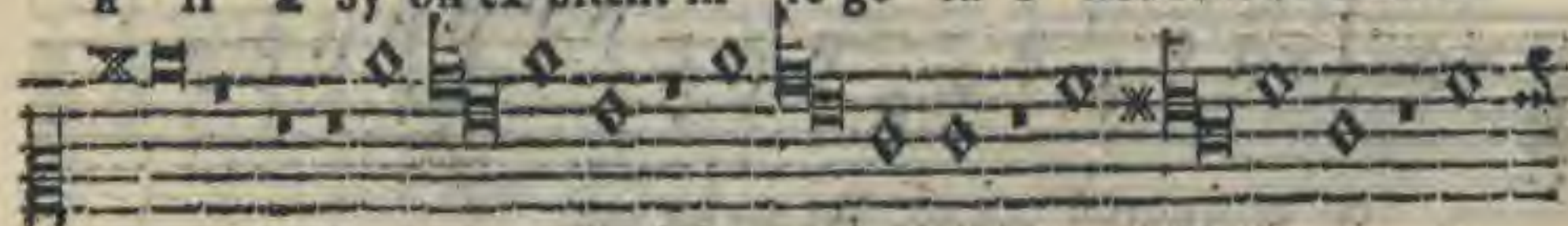
ticum novum cantate canta te Domino can



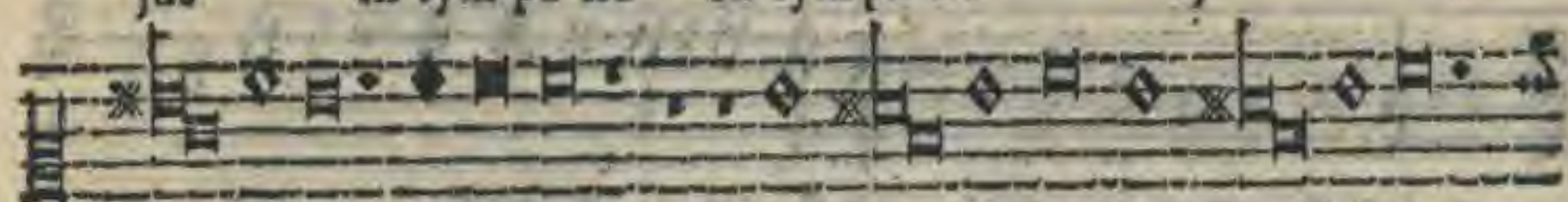
su o & fi li Sy on ex ultent in re ge su o &



fi li & Sy on ex plent in re ge su o Laudent no men e-



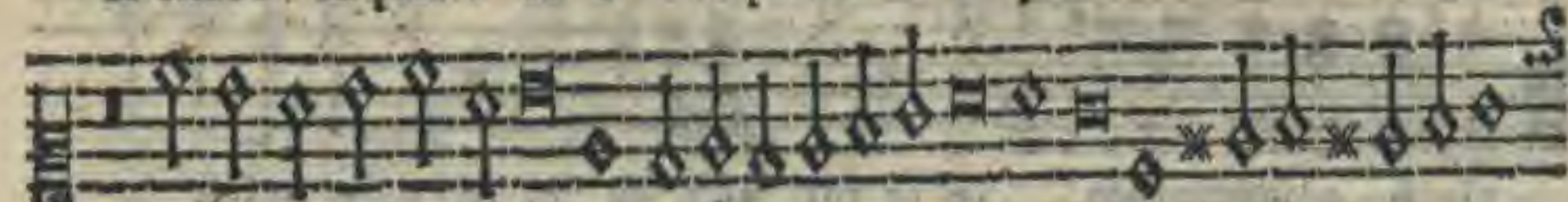
jus in tym pa no in tym pa no ij in



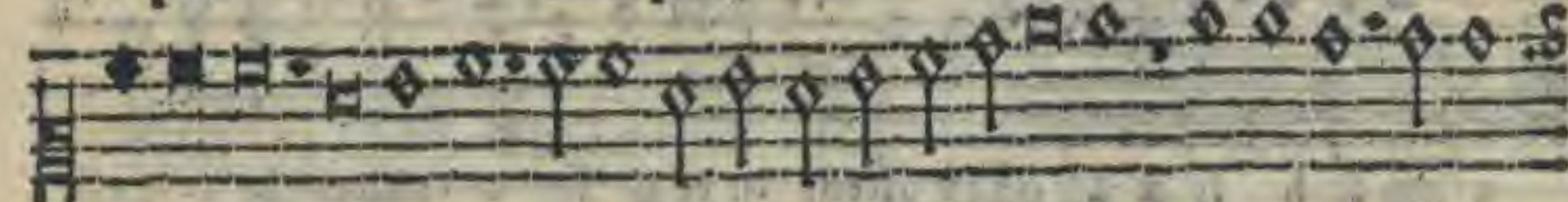
tym pa no & choro in tym pa no in tym pa no



& choro in psalte ri o in psalte ri o psal — lant



psal — lant psal — lant e i psal —



lant e i in psalte ri o psal — lant in psalte ri o



psal — — lant e i psal —

ALTUS.



lante i psal

lant psal



lant psal

lant psal

lant e i.



XXX.



N ter bra chi a Sal va to ris me i & vi ve re vo lo



& vi ve re vo lo

ij

& mo ri cu pi o &



mo ri cu pi o in ter bra chi a Sal va to ris me i in ter



bra chi a Sal va to ris me i in ter bra chi a Sal va to ris me

G 3

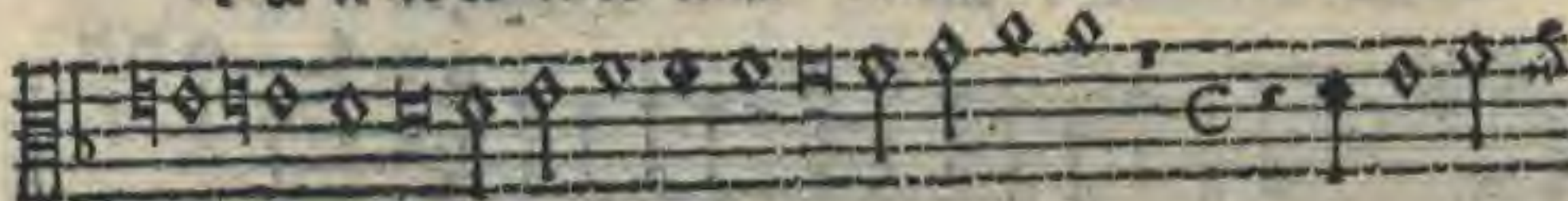
64

YE.

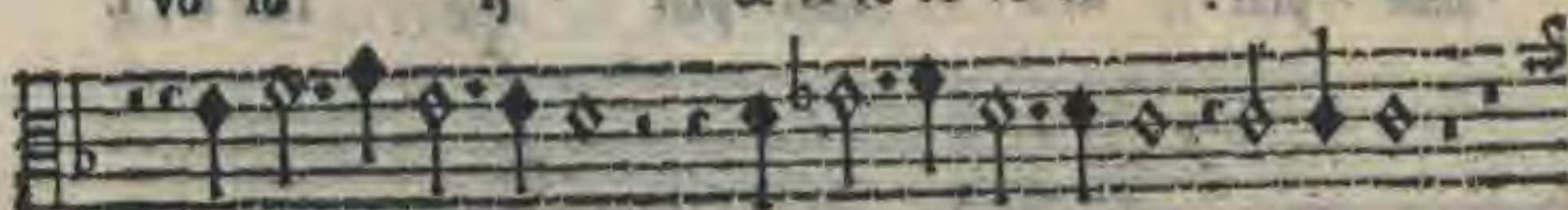
Actus.



i & vi ve re vo le & vi ve re vo le & vi ve re



vo lo . . . ij . . . & vi ve re vo lo . . . & mo ri



& mo ri cu pi o ij cu pi o



i bi se cu rus decanta



bo Ex al ra

bo te



Do mi ne

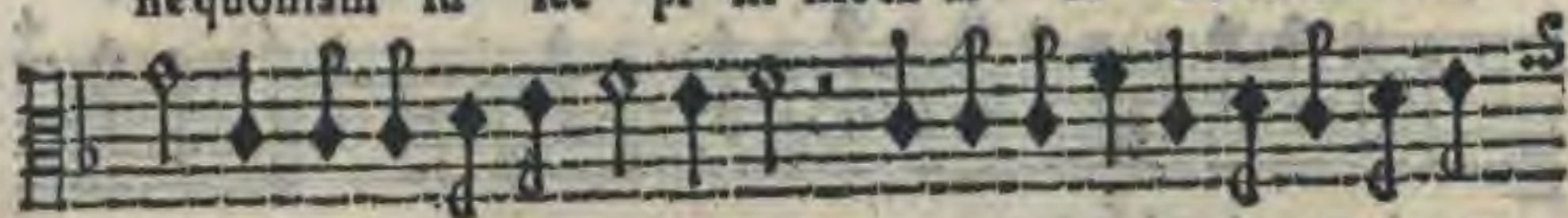
Ex al ca

be te Do mi-

ALTUS.



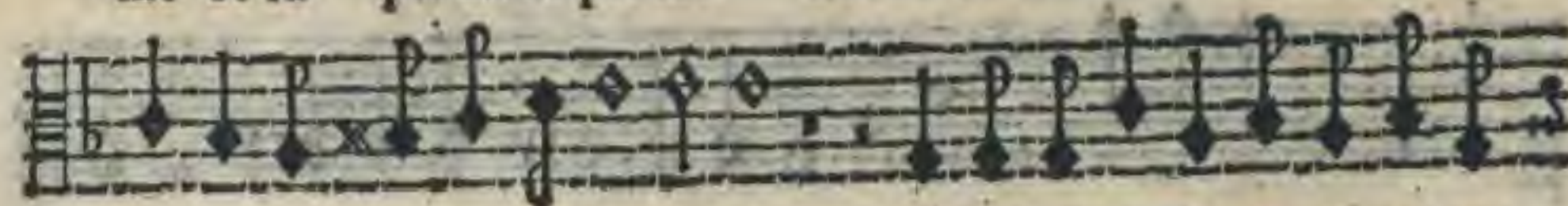
ne quoniam su sce pi sti me ex al ta bo te Do mi-



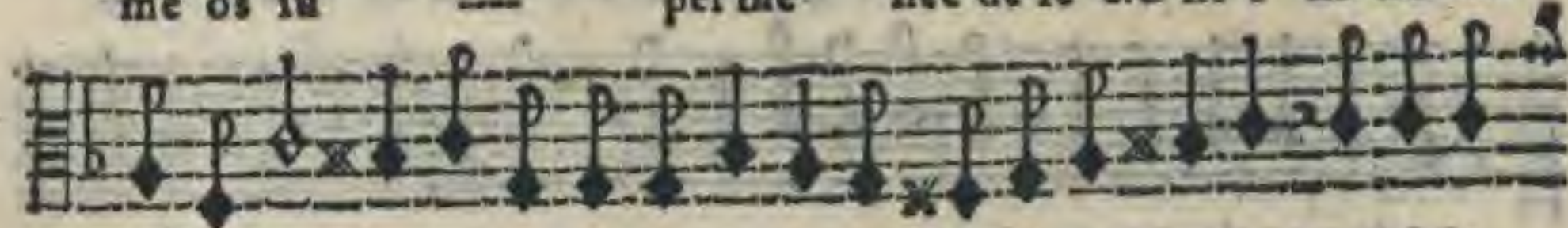
ne quoni am susce pi sti me nec de le cta sti i ni mi cos



me os su per me su per me nec de le cta sti i ni mi cos



me os su per me nec de le cta sti i ni mi cos



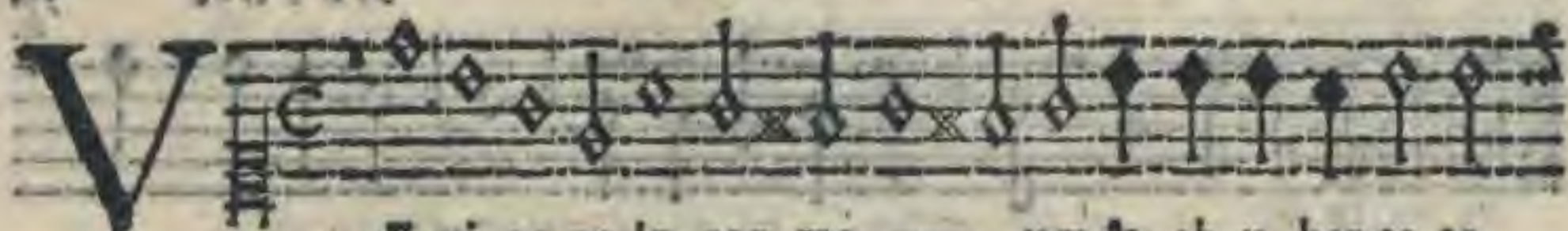
me os su per me nec de le cta sti i ni mi cos meos nec de le-



cta sti i ni mi cos me os su per me nec de le cta sti i ni mi cos



me os su per me nec de le cta sti i ni mi cos meos su per me.



E ni ro go in cor me — um & ab u ber ta te



vo lup ta tis tu & in e — bria il lud



Ve ni ro go in cormeum ve ni ro go in cormeum ve ni



ro go in cormeum ve ni ro go in cormeum & ab u ber ta te



vo lup ta tis tu & in e — bria il lud



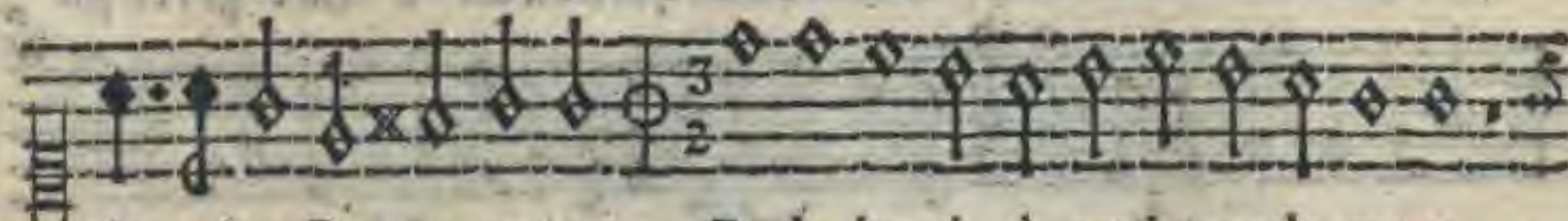
in e — bria il lud ut ob li vi scar



i sta tempo ra li a i sta tempo ra li a ij



ad ju va ad ju va me Domi ne De us meus ad ju va me



Do mine De us meus Et da læ ti ti amin corde me o



& da læ ti ti amin corde me o & da læ ti ti amin cor de



me — o ve ni ad me ut vi de am te ve ni ad me ut



vi de am te vi de am te ve ni ad me ut vi de am te ve



ni ad me ve ni ad me ut vi de am te ve ni ad me ut vi de am



te ut vi de am te ve ni ad me ut vi de am te.

H

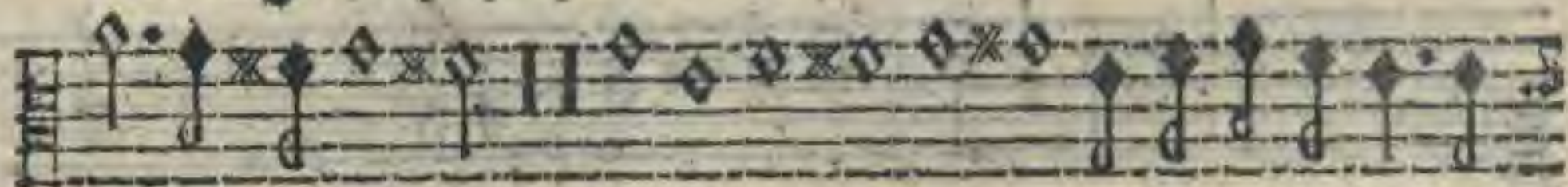
Cantiones Sacre 4. Voc: Hein: Sagi



Cce: Ecce Pon ti fex sumus qui non ali e noe get ex pi-



a ri sangui ne qui proprio re ful



get cruo re Ec ce ij Ec ce agnus si ne ma cu-



la si ne ma cu la qui ceram se ronden ti bus ob mu tu-



it qui a la pis ca sus os su um non a pe ru-



it os su um non a pe ru it Per hunc



summum Me ti a to rem Pon ti fi cem & Gal va-



to rex au di nos clementis si me Pa ter clementis si me



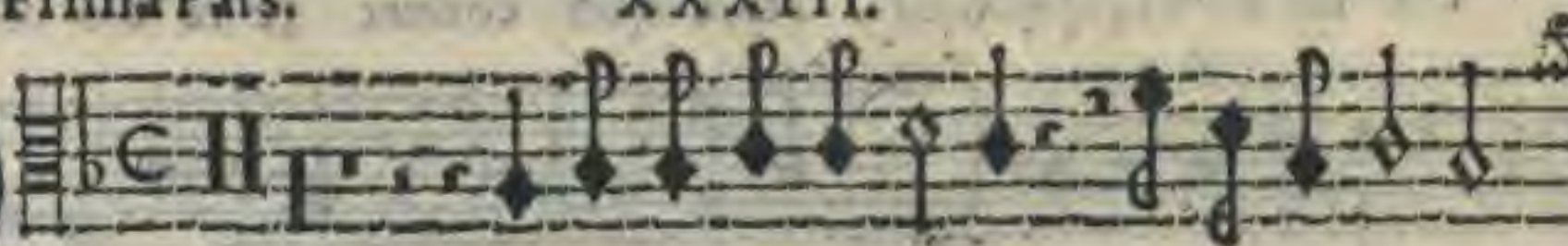
Pa — — — ter.



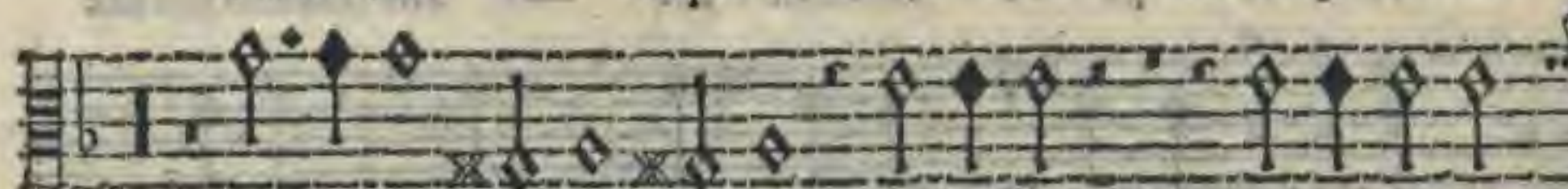
Prima Pars.

XXXIII.

D



Omine: neque in i ra tu a cor ri pi as me



mi se re re me — i quoniam quoniam in-



fir mus sum sa na me Do mi ne sa na me Do mi-



ne quoniam con tur ba ta sunt ossa mea & a ni ma me-



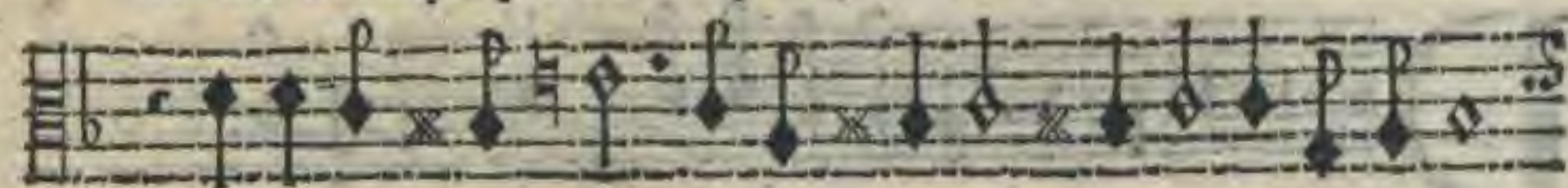
a turba ta est val de & a ni ma mea tur-



ba ta est val de & tu Do mi ne usquequo & tu



Do mi ne usquequo us que quo conver te re Do mi ne



& e ri pe a ni mam me — am saluum me fac

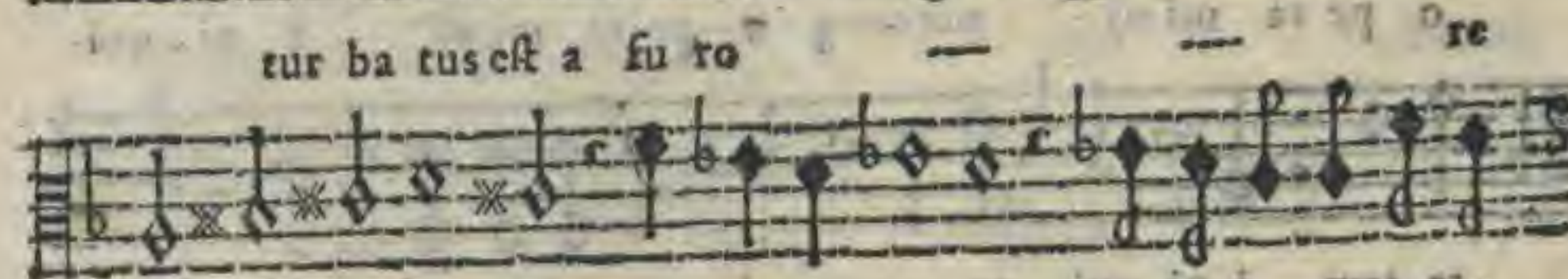
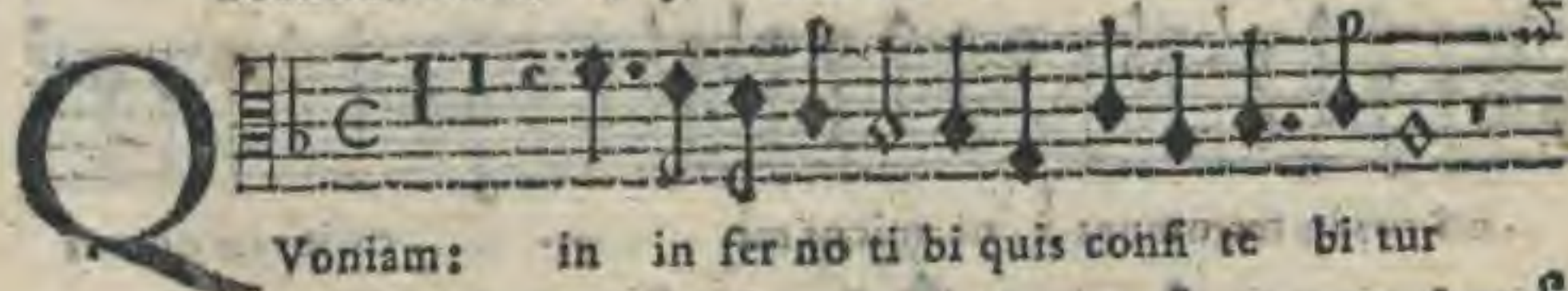


propter mi se ri cor di am tu — am saluum me



fac propter mi se ri cordi am tu — am.







mi cos in ter omnes i ni mi cos me

os in ter omnes



in ter omnes i ni mi cos in ter omnes i ni mi cos

ij



in ter omnes

i ni mi cos me

os,



Tertia & ultima Pars.

XXXV.



Iſ ce di te a me

ij

omnes qui

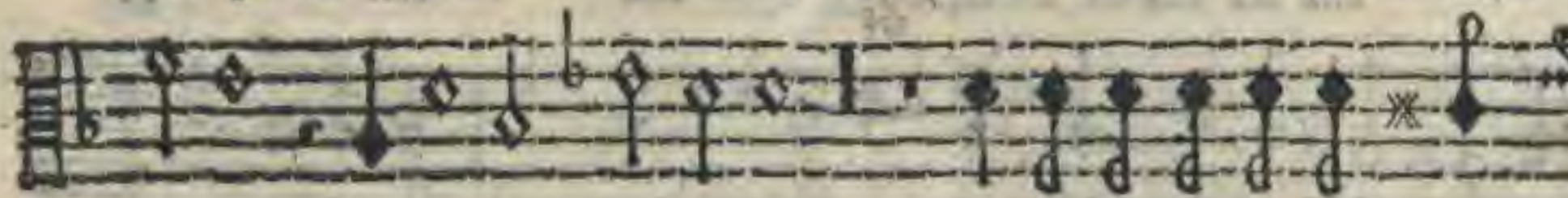


o pe ra mi ni

omnesq

o pe ra mi ni

i ni qui-



ta tem i ni qui ta — tem

Quoniam ex au di vit



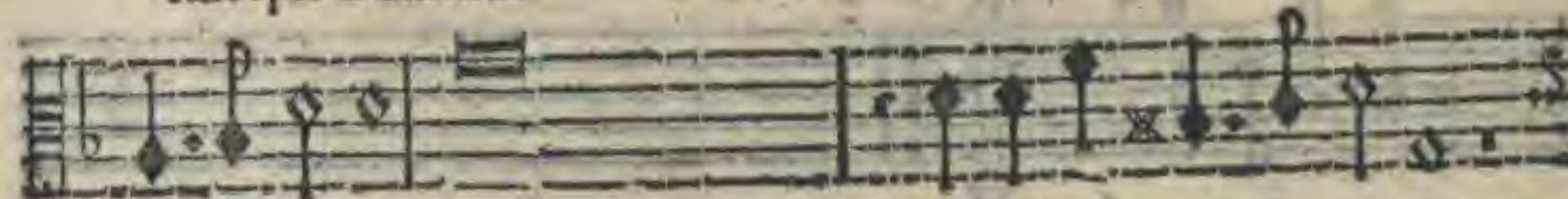
Do minus vo — cem fle tus me — i vo —



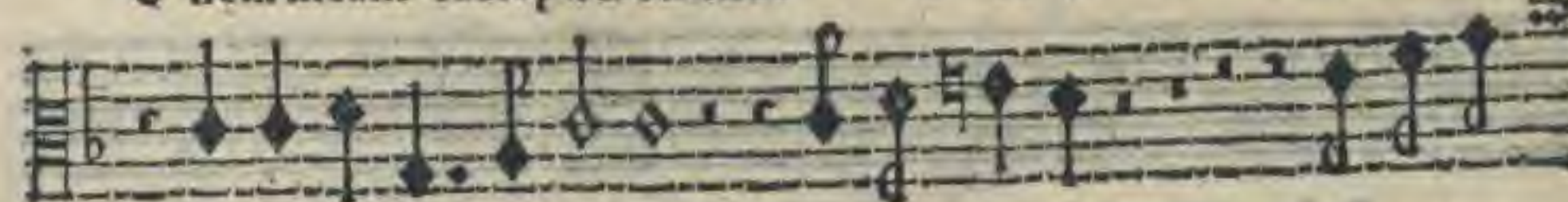
cem vo — cem fle tus me i



suscepit Dominus o ra ti o nem meam o ra ti-



o nem meam suscepit Dominus o ra ti o nem meam



o ra ti o nem meam e tu descant & contur-



bentur ve he menter omnes i

me — i & contur-



bentur ve he men ter omnes i ni mi ci me — i



conver tan tur

con ver tantur ve lo ci-



ter & e rubescantvalde convertantur convertantur ve lo ci-



ter & e rubescantval de conver tantur ve lo ci ter &

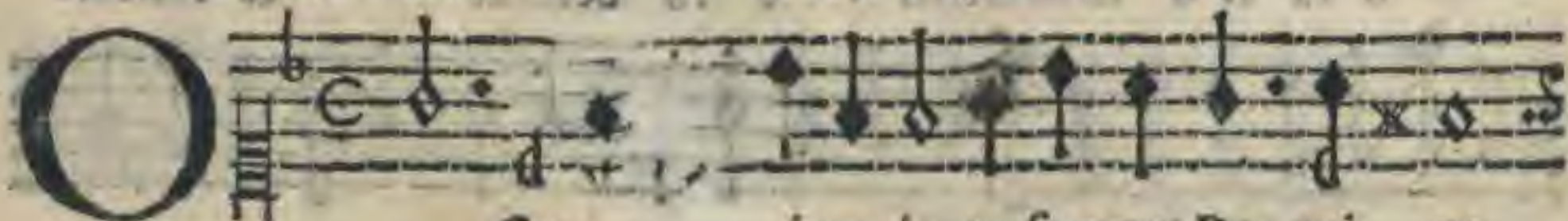


rubescant val de.



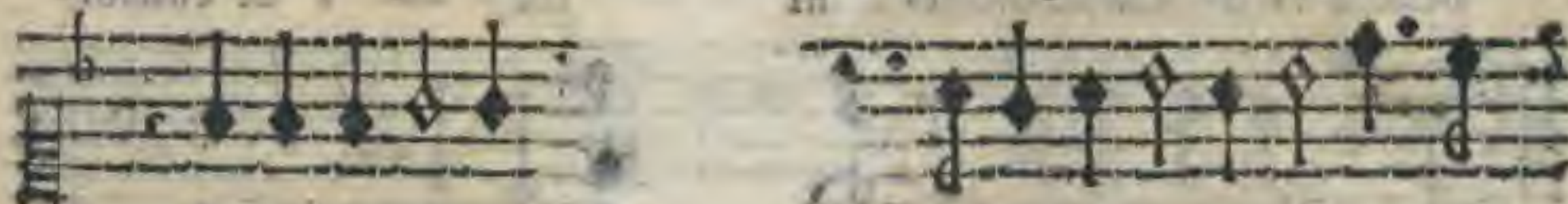
Prima Pars.

XXXVI.



Cu

ium in te sperant Do mi ne



& tu das escam

o re o por tu no a pe-



ris tu manum tu — am & imple omne



a nimal be-ne-di cto — ne.

Secunda Pars.

XXXVII.

P



A ter no ster quies in cœlis in cœ lis fan-



ci fi ce tur no men tuum Adve-ni-at re-gnum tu

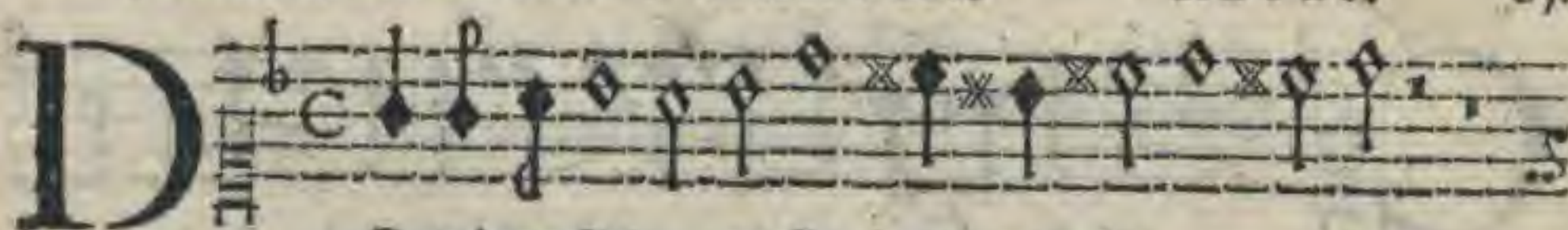


— um Fi-at volun-tas tu a — Ec-cu in cœ lo & in



ter — ra Pa-tri no-strum quo-ti-di-a num





O mi ne De — us Pa ter coe le — stis



be ne dic no bis be ne dic no bis & his do nis tu is



qua te tu a lar gi ta te su — mimus de tu a lar gi ta te



su mimus per Je sum Christum Dominum nostrum A —



men Dominum nostrum A — men Do mi num nostrum



A — — — — — men



C On fi te mi ni Do mi no quoniam ip se bo nus

quo ni am in se -- culum mi se ri cor di a e jus

qui dat escam omni carni qui dat jumentis escam ip so rum &

pullis corvorum invocan ti bus e -- um non in forti tu di ne e

qui vo lun ta tem ha be bit Ne que in ti bi is vi ri be ne

placitum e rit e i be ne pla citum est Do mi no su per ti men tes

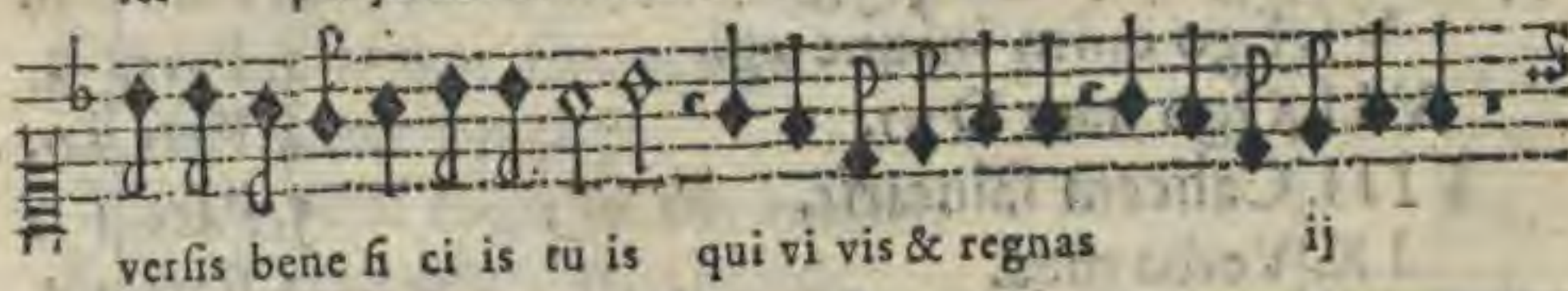
e -- um & in e is qui sperant su per mi se ri cor di a e jus.

Secunda Pars.

Pater noster: Repetatur ut supra.

Tertia & ultima Pars.

XL.



F I N I S.



I N D E X.

	Fol.
I. O bone o dulcis.	1. Pars. 1.
II. Et ne despicias.	2. Pars. 2.
III. Deus misereatur nostri.	3.
IV. Quid commisisti.	1. Pars. 4.
V. Ego sum tui plaga.	2. Pars. 6.
VI. Ego enim inique egi.	3. Pars. 8.
VII. Quo nate DEI.	4. Pars. 10.
VIII. Calicem salutaris.	5. Pars. 11.
IX. Verba mea.	1. Pars. 13.
X. Quoniam ad te.	2. Pars. 14.
XI. Ego dormio.	1. Pars. 16.
XII. Vulnerasti cor meum.	2. Pars. 18.
XIII. Heu mihi.	21.
XIV. In te DOMINE speravi.	23.
XV. Dulcissime & benignissime.	25.
XVI. Sicut Moses Serpentem.	27.
XVII. Spes mea CHRISTUS.	29.
XVIII. Turbabor sed non perturbabor.	30.

XIX. Ad

I N D E X.

	Fol.
XIX. Ad D O M I N U M.	1. Pars. 32.
XX. Quid detur tibi.	2. Pars. 33.
XXI. Aspice Pater.	1. Pars. 35.
XXII. Nonne hic est.	2. Pars. 37.
XXIII. Reduc Domine.	3. Pars. 38.
XXIV. Super eminent omnem.	1. Pars. 40.
XXV. Pro hoc magno mysterio.	2. Pars. 42.
XXVI. D O M I N E non est exaltatum.	1. Pars. 44.
XXVII. Si non humiliter.	2. Pars. 46.
XXVIII. Speret Israël in D O M I N O.	3. Pars. 47.
XXIX. Cantate D O M I N O.	48.
XXX. Inter brachia.	51.
XXXI. Veni rogo in cor meum.	54.
XXXII. Ecce advocatus meus.	56.
XXXIII. D O M I N E ne in furore.	1. Pars. 57.
XXXIV. Quoniam non est in morte.	2. Pars. 59.
XXXV. Discedite à me omnes.	3. Pars. 60.
XXXVI. Oculi omnium.	1. Pars. 62.
XXXVII. Pater noster.	2. Pars. 63.
XXXVIII. D O M I N E D E U S.	3. Pars. 65.
XXXIX. Confitemini D O M I N O.	1. Pars. 66.
XL. Gratias agimus.	rs. 67.

I N D E X

1. Part 1	XVI. De hominibus
2. Part 2	XVII. De animalibus
3. Part 3	XVIII. De plantis
4. Part 4	XIX. De mineralibus
5. Part 5	XX. De meteoris
6. Part 6	XXI. De philosophia
7. Part 7	XXII. De mathematicis
8. Part 8	XXIII. De physicis
9. Part 9	XXIV. De medicis
10. Part 10	XXV. De iuribus
11. Part 11	XXVI. De moribus
12. Part 12	XXVII. De legibus
13. Part 13	XXVIII. De religione
14. Part 14	XXIX. De rebus divinis
15. Part 15	XXX. De rebus humanis
16. Part 16	XXXI. De rebus naturalibus
17. Part 17	XXXII. De rebus artificialibus
18. Part 18	XXXIII. De rebus divinis
19. Part 19	XXXIV. De rebus humanis
20. Part 20	XXXV. De rebus naturalibus
21. Part 21	XXXVI. De rebus artificialibus
22. Part 22	XXXVII. De rebus divinis
23. Part 23	XXXVIII. De rebus humanis
24. Part 24	XXXIX. De rebus naturalibus
25. Part 25	XL. De rebus artificialibus





CANTIONES SACRÆ

QVATUOR VOCUM

Cum Basso ad Organum.

AUTHORE

HENRICO SAGITTARIO

Serenissimi Electoris Saxonix
Capellæ Magistro.

TENOR.



FRIBERGÆ HERMUNDURORUM

Typis Georgii Hoffmanni

Anno 1625.

Mus. Lob. 33



DIESES BLATT

ABLÖSEN

Titelblatt

T
ILLUSTRISSIMO
ET CELSISSIMO PRIN-
CIPIS AC DOMINO,
DOMINO

JOANNI ULRICO,

Principi ac Domino in Crumau & Eggenberg, Co-
miti in Adelsberg, Dynastæ in Pettau, Ernhausen & Stras, Equiti
Velleris aurati, Sacræ Cæs. Majestatis Consilij secretioris
Directori, & supremo aulæ Cæsareæ Magistro,
Provinciarumq; Styriæ & Croatia
Præsidi,

Principi ac Domino meo Clementissimo.



Osteaquam ad præclaram illam DEO &
hominibus gratam jucundamq; Musicæ
scientiam applicavi animum Princeps Il-
lustrissime ac Celsissime, in id maximè
curam omnem industriamq; converti, ut
studium hac in re meum, laboresque omnes primùm
quidem Numinis divini gloriæ cederent; post viris eti-
am Principibus placerent, meâ sane sententiâ non im-
merito. Si enim Omnis Musica, vel generaliter omnes
potius actiones stræ unice ad Immortalis DEI cele-
brandas

):(

laudes conferri debent: utiq; & Magnates, quò
propius ad D E U M accedunt dignitate, hoc etiam digni
magis sunt, quibus venerandis ac demulcendis Musica
præter cæteros maximè occupetur: Neq; verò vanam
omninò hanc opinionem esse, invictissimorum Impe-
ratorum duorum M A T T H I Æ, F E R D I N A N D I q; apud
Serenissimum Electorem Saxoniae, Dominum meum
Clementissimum conventu, annis superioribus, ipse
sum expertus, ubi aulae Saxonicae chorum musicum, me
quamvis indigno regente, censi Principes hosce glori-
fissimos, uti & Celsitatem quam nostris illis clemen-
tibus clementer delectari.

Atq; ex eo equidem tempore, quo Celsitatem Tu-
am ejusq; planè Heroicas & tanto dignas Principe vir-
tutes, inprimis verò summam erga scientiam Musicae
voluntatem nosse cœpi, ex eo, inquam tempore occasi-
onem subinde optanti quæritantiq; mihi, qua Celsitatis
Vestrae in me sæpius ante perspectam Clementiam au-
gerem ac conservarem: peropportunè quasi *ἐπὶ μηχανῇς*
evenit, ut Cantiones quasdam sacras pridem inchoatas
absolverem, opusculum genere quidem diverso, & sub-
inde cum ætate annisq; meis variante, partim namq;
veterem partim novam canendi rationem sapiunt. Id
igitur ab amicis Musicae q; fautoribus rogatus, ut publi-
cæ lucî concederem, impetrari à me passus sum, ut &
D E O benignissimo artis hujus auctori largitori q; quod
impertisset referrem, & Celsitati Tuae, cuius in me clemen-

T clementiæ haud obscura exstarent testimonia, grati aliquam animi significationem ostenderem.

Quibus de causis Celsitati Tuæ opus hocce musicum humiliter do dedicoq; debita submissione orans, ut cujus præsentis exercitia musica tum Sacræ Cæs. Majestati, tum Sibi quoq; non displicere confirmavit, hujus absentis etiam labores nunc clementer suscipiat: Deus optimus maximus Celsitatem Tuam publico Christiani orbis bono sospitem diutissimè florentemq; dignetur conservare. Dabat. Dresdæ ex Musæo meo Musico Calendis Januarijs, Anno 1625.

Celsitatis Tuæ

humillimus devotissimusq;

*Heinricus Sagittarius, Serenissimi Saxonie Electoris Capellæ
Magister.*



):(2

De

DE INSIGNIIS
ILLUSTRISSIMI DOMINI,
 DOMINI PRINCIPIS AB
 EGGENBERG, &c.
 Domini sui Gratosissimi:



EPIGRAMMA.



Urea, cum Clypeum, Clypeiq; Insignia. P

EGGENBERGIA

INCI. IS

*idol
 Nempe*

*Nempè Rosas niveo rubras in chromate QVINQUE,
 Inq; rubro niveam, cui Diadema, AQUILLAM.
 Cæruleo inq; loco, croceam fixam ANCHORAM, & albam
 In croceo immotam segmine stare ROTAM.
 Tresq; coronigeras AQUILAS, DIADEMA tenentes
 Ore, loco in Clypei candidiore sui.
 Et frontem Clypei Regalem ornare CORONAM,
 Circumq; AUREOLI VELLERIS omne decus.
 Incluta, pro meritis, ait, EGGENBERGICA Virtus
 Hoc, teste Invidiâ, grande MONILE gerit.
 Sunt bona Fama Rosæ, tutrix Aquila alba ROSARUM,
 Quam, Fidei meritum, fulva corona manet.
 Stans Rota, fortuna est constans, atq; Anchora, constans
 Mens in amore Aquila, Sors in honore, sue.*

*Pro veteri atq; humilimâ in Illustris.
 S. Cellit. observantiâ apposuit*

S. E. S. S.

J. SEUSSUS.



3

IN

IN
HEINRICI SAGITTARII,
ELECTORALIS SAXONICI
Symphoniarchæ, atq; Capellæ Magistri,
Viri præstantiss. atq; celeberrimi,
CANTIONES SACRAS,

EPIGRAMMA

Musica serva DEI, lassum recrearet ut Orbem,
Harmonico, ORLANDUS, fecerat illud Epo.
Atq; alij: vellet cum tandem ignobile Vulgus,
Ut fieret Mundi, Musica serva DEI.
Harmoniâ hac NOSTER demonstrat MUSICUS Orbi,
Quod non sit Mundi, Musica serva DEI.

AUSONIUS Æ SENIS
Honoris atq; amoris ergo f.

IN CANTIONES SACRAS,
E PSALMIS ET PATRUM
DICTIS DECERPTAS,

DN. HEINRICI SAGITTARII.
Serenissimæ Electoris Saxonæ, &c. Chori Musici
Directoris.

PATRIBUS acquiris VESTEM, non floribus Indis:
Sed quam Siönio vertice nevit acus:
Halat thure sacro, tanquam lustrârit Aäron,
Cymbala ceu spicent Cantibus harmonicis.
Hanc Augustinus, Bernhardus viderit, ajunt;
VESTITU similis PATRUS ille suo.

an. n. *aus & Autoris F.*
s Rudelius P. Imp. & Sereniss.
Elect. Saxon. P. aulicus.

AD

AD
SERENISSIMI ET POTENTISSIMI
ELECTORIS SAXONIÆ

Excellentissimum Musicum,
DN. HENRICUM SAGITTARIUM,
Amicum & fautorem suum, perpetuo
honorandum.

ORphea commendent, laudent Amphiona prisci,
Ac hujus generis Musicâ in arte viros:
Fit frustra: hic dignus laude est, qui cantat Iovæ
Gloriam, honoremq;: hic gloriâ, honore valet.
Saxonis es talis, similes tibi quærere in orbe
Qui cupit, haud novit, quæ sit eunda via.

M. Samuel Rülingius, Eccles. Dresd.
Diaconus & Poëta L. C.



In laudem Musices pro ut harmonia
Sacratiss, Cantionum

DN. HENRICI SAGITTARII,

EPIGRAMMA.

Prinzipium vite cœlestis **MUSICA**, vite
In quo principio, **MUSICA FINE CARET.**
Semper honoratur qua virtus cœlica, cœta
Angelica, per quem **MUSICA FINE CARET.**
In quo principio venerans tua **MUSICA cælum,**
Anne **SAGITTARI MUSICA FINE CARET?**

F. Elias Rud,

Har-

HArmonica metam nuper statuebat in arte,
Quia, hanc tangit, ait Musica, Victor eris.
Ingenii huc quivis spiculo collineat: at, qui
Metam attingebat, ARCIGER unus erat.
Huic Lauri imponens Viridantem Musica fertam:
Nostri istud, dicit, munus amoris habet.

ELysium, Dresdam cum perlustrasset, in arvom
ARCIGERI intulerat Pleiade natus opus.
Hoc oculis usurpasset cum Thracius Orpheus,
Dircaum ad Vatem Voce ita Versus ait:
Et aliquid, sylvas traxisse & flumina cantu:
Attrahit ille homines, attrahit ille Deos.

ARCIGERI agrote Junoni nuper Hygeam
Musa ferebatur restituisse suam.
Audit ut hoc Clotbo, ad turnulos cantarier illa,
Defunctis redeat ne quoque vita, vetat.
Iuppiter annuit, & legem promulgat; ut inter
ARCIGERI vivos dulce perennet opus.

Georgius Hausmanus P. Laur. Cæsar.
Scholæ Dresd. Rector.



Prima Pars.

I.

TENOR.

I.



Bo ne O dul cis O be ni gne Je su



O be ni gne O be nig ne Je su O be ni gne Je



su O be nigne Je su te de precor te de precor per



il lum tuum sanguinem per il lum tuum san guinem ij



pre ti o sum quem pro nobis mi se ris ef funde re di



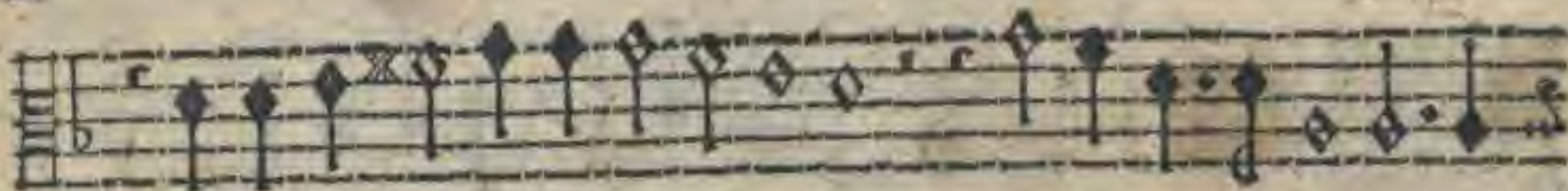
gnatus es quem pro no bis mi se ris ef funde re di



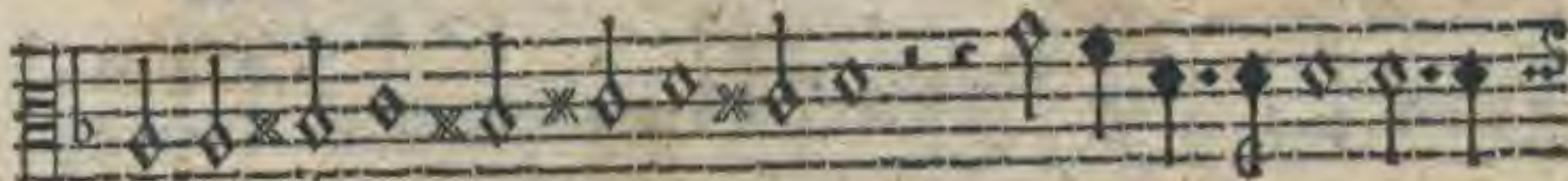
gna tus es in a ra cru cis ij

A 2

Cantiones Sacrae. 4. Voc: Hein: Sagi



in a ra crucis in a ra crucis ut ab ji ci as omnes



i ni qui ta tes me as ut ab ji ci as omnes



i ni qui ta tes me

as.



Secunda Pars.

II.



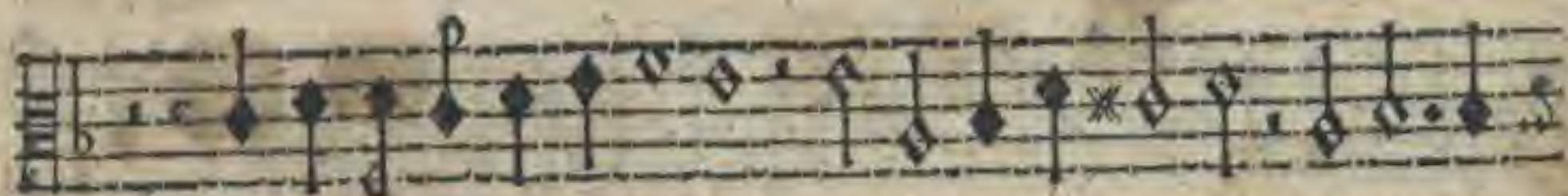
T ne de spi ci as hu mi li ter te pe tentem



hu mi li ter te pe ten -- tem hu mi li ter te pe ten-



tem hu mi li ter te pe ten tem hu mi li ter te pe ten tem



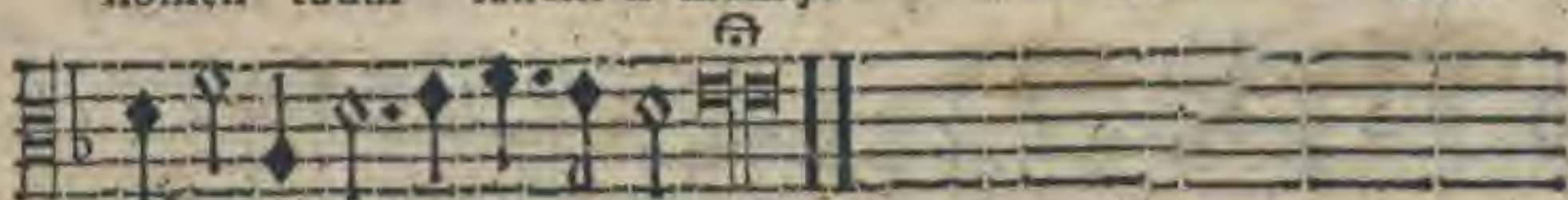
hu mi li ter te pe tentem Et hoc no men tuum san ctis si-



mum san ctis si mum Je sus in vo cantem Et hoc



no men tuum san ctis si mum Je sus in vo can-



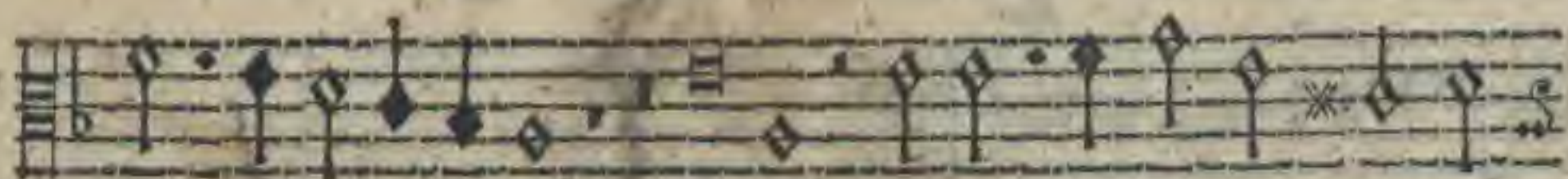
tem in vo can

tem.

III.

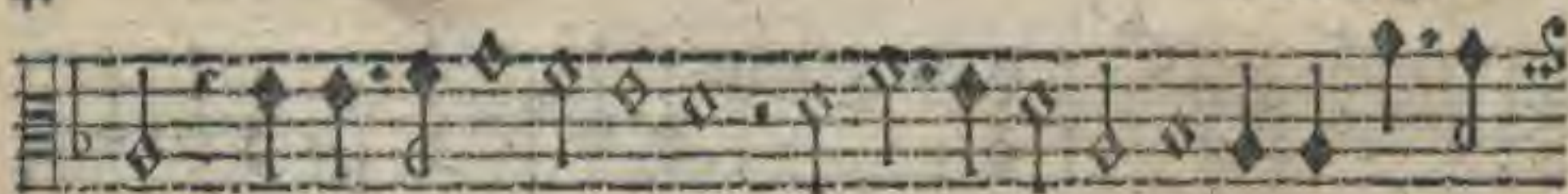


E us mi se re a tur no -- stri mi se re



a tur no stri De us mi se re a tur no-

A 3



stri mi se re a tur nostri & be ne di cat nobis & be ne



di cat no bis il lu mi net vultum suum su per nos il-



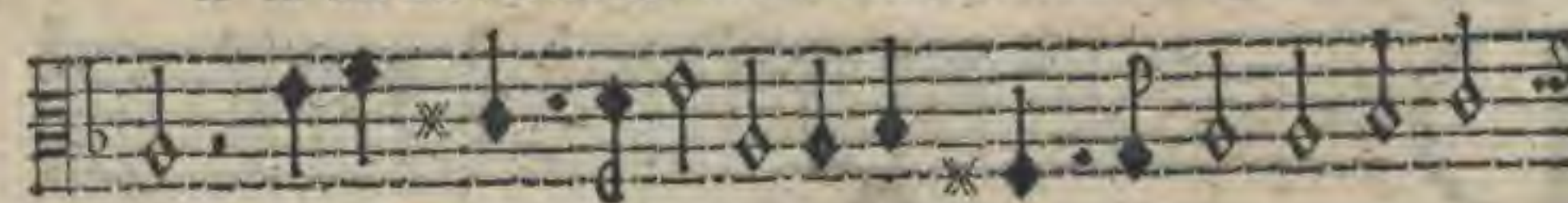
lu mi net vultum suum su per nos su per nos Et mi se re a tur



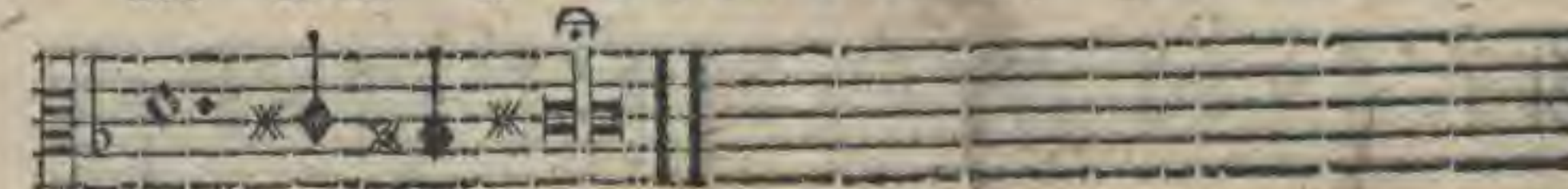
& mi se re a tur & mi se re a tur no stri



il lu mi net vultum suum il lu mi net vultum su um su per



nos & mi se re a tur & mi se re a tur no-



stri.



6.

TENOR.



ut a de o tra

cta re-

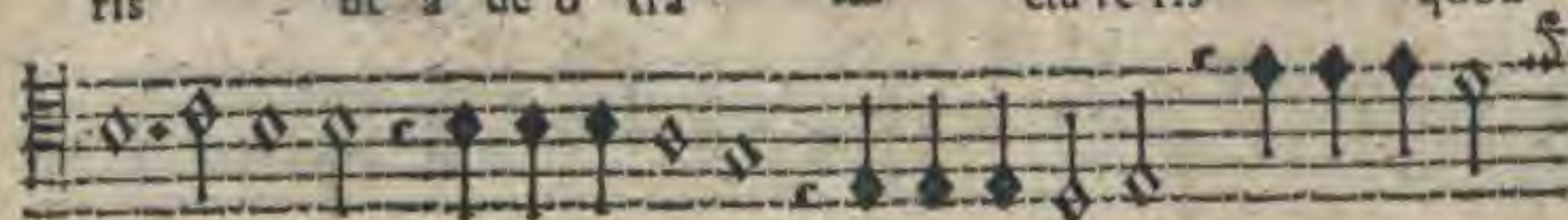


ris

ut a de o tra

cta re ris

quod



sce lus tu um

quæ noxa tu a

quæ causa mortis

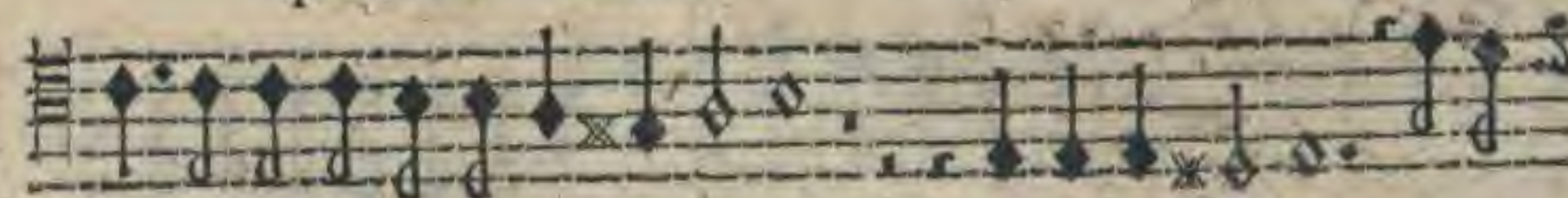
ij



quæ causa mortis

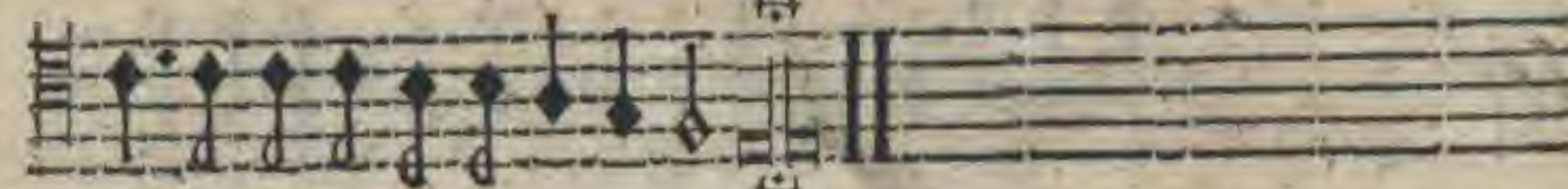
ij

quæ oc-



ca si o tu æ damna ti o nis

quæ causa mortis quæ oc-



ca si o tu æ damna ti o nis.





Go sum tu i pla ga do loris sum tu i



plaga do ho -- ris tu æ cul pa oc ci fi o -- nis



tu x vin di eta tu x vin di eta ij flagi ti-



um E go e go ij ij e go tu x paf fi o nis kiver eru ci-



a tu tu i la bor e go tu x pas si o nis livor cru ci-

B

Cantiones Sacrae 4. Voci Heinr. Sager

TENOR.



cruci a tus tu i la -- bore go tu a passi o nis



li -- vor cruci a tus tu i cruci a tus tu i la -- bor.



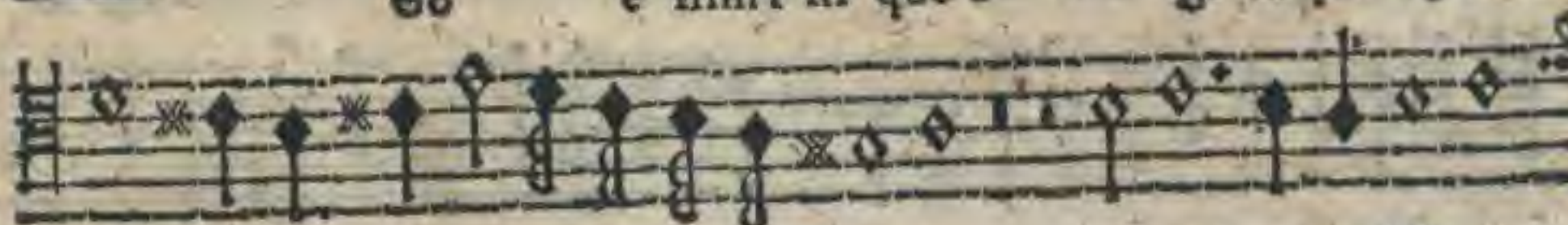
Tertia Pars.

VI.

E



Go e nimi ni que e -- gi tu pœ na mul-



ta -- ris E 'go e nim tu pœ na mulcta ris



tu pœ na mulcta -- ris E go fa ci ans ad mi si



tu ni ti o ne ple ete ris tu ni ti o ne ple

TENOR. 9.



de ris tu ul ti o ne tu ul ti o ne



ple de ris E go su per bi vi tu hu mi li-



ris e go su per bi vi tu hu mi li a ris



E go tu mu i ru at te nu a ris E go tu mu i tu at te nu a ris



E go prazsumpſi ve ti tum Tu mortis ſu bi i ſti a-



cu le um ſu bi i ſti a cu le um ſu bi i ſti a cu le um



E go po mi dulce di nem tu fel lis guſta ſti tu

B 2



fel lis gu sta sti a ma ri tu di nem a ma ri tu di nem E go



po mi dulce di nem tu fel lis gu sta sti a ma ri tu di nem



tu fel lis gu sta sti a ma ri tu di nem.



Quarta Pars.

VII.



Vo na te De i quo tu a descen dit hu mi li tas quo



tu a descen dit hu mi li tas quo tu a fla gra



vis cha ri tas quo tu a fla gra

TENOR.



vit cha ri tas quo tu us ar ti git amor quo perve nit quo per



ve nit compas si o quo tu us ar ti git quo tu us ar ti git



amor quo pervenit compas si o quid ti bi re tri bu am quid



ti bi re tri bu am pro omnibus quæ re tri bu i si quæ re



tri bu i si mi hi quid ti bi re tri bu am quid



ti bi re tri bu am pro omnibus quæ re tri bu i si mi



ho Rex me us & Deus me us.

Quinta & ultima Pars.

VIII.

TENOR.



TENOR.

IX.



as in æ ternum cantabo cantabo ij ij Et mi se ri-



cordi as tu as in æ ternum cantabo canta bo Et mi se ri-



cordi as tu as in æ ternum canta bo Et mi se ri cordi as



tu as in æ ternum canta bo.

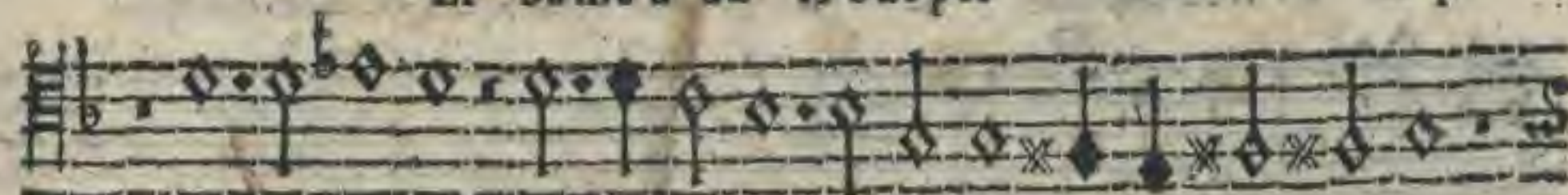


Prima Pars.

IX.



Er ba me a au ri bus per ci pe



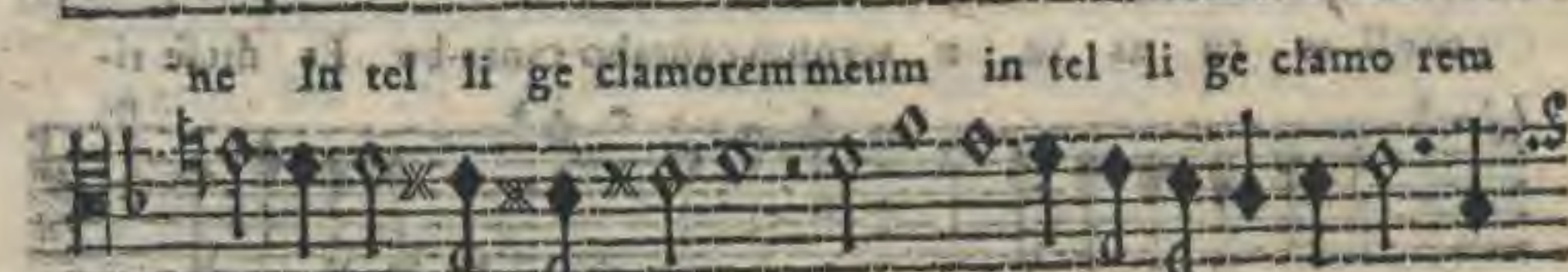
Ver ba me a au ri bus per ei pe Do mi ne

14. ALTO

TENOR.



Ver ba me a au ri bus per ci pe Do mi-



ne In tel li ge clamorem meum in tel li ge clamo rem

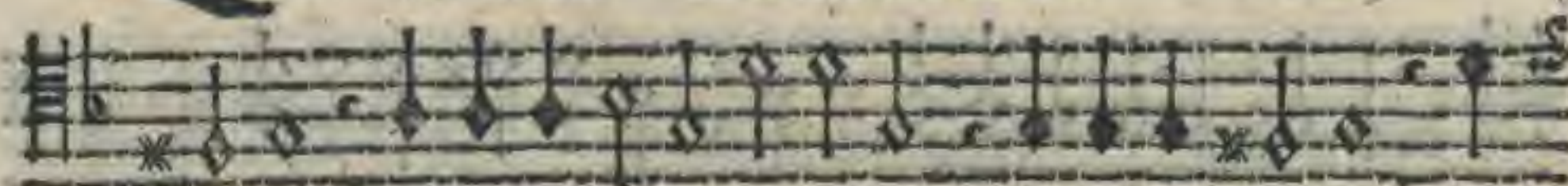


me a vo ci o ra ti o nis me a vo ci o ra ti o nis



us Rex me us & De us me us & De us me-

us.



mine ad te cla ma bo Domine ad te cla ma bo ad



te cla ma bo Do mi ne ad te clama — bo ad te cla-



ma bo Domi ne ad te cla ma bo Do — mi ne ad



te clama bo ad te cla ma bo Do — mi ne mane ex-



au di es ma ne ex au — di es vo —



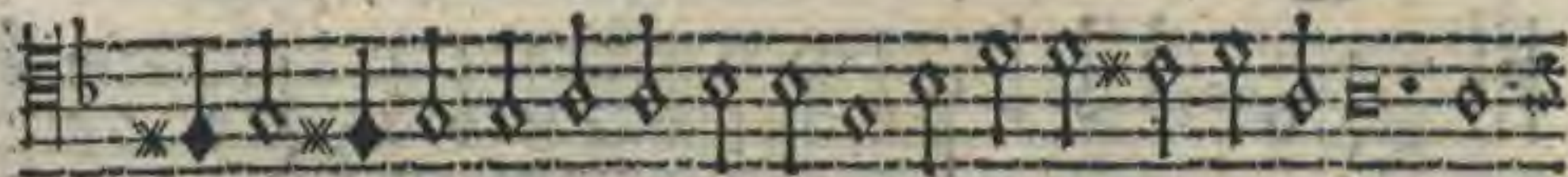
ce me am ma ne ex au di es

C

Cantiones Sacrae 4. Voc: Hein: Sagi



mane ex au di es ed vo cem meam vo



cem meam mane a sta bo ti bi mane a sta bo ti bi



& vi de

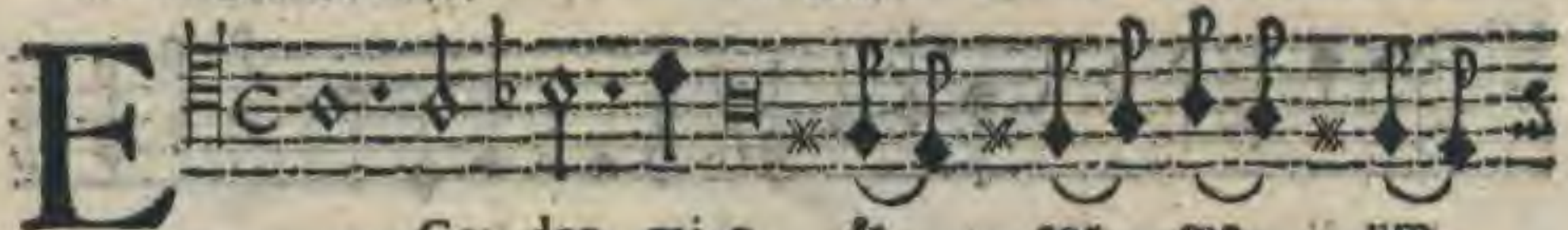


bo.



Prima Pars.

XL



Go dor mi a & cor me um



vi gi lat & cor me um vi gi lat & cor



me um vi gi lat & cor me um vi gi lat



& cor me um vi gi lat E go dor mio & cor



me um vi gi lat & cor me um



vi gi lat a pe ri a pe ri ij a pe ri



mi hi a pe ri ij a pe ri mi hi



so ror me a co lum ba me a im ma cu la ta me a



so ror mea co lum ba me a im ma cu la ta me



a so rer me a columba mea imma cu la ta me —



a Quia ca put meum plenum est ro re quia caput me-



um plenum est ro re & cin cin ni me i gut — tis no eti-



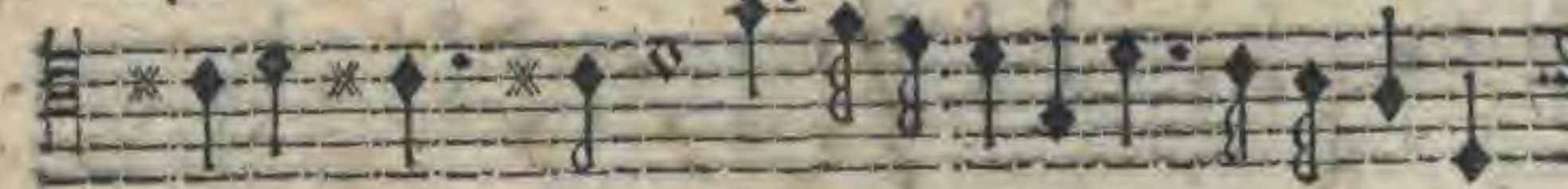
um gut — tis no et i um & cin cin ni me i



gut — tis no et i um Qui a ca put me-



um ple num est ro — re & cin cin ni me i gut^{ris} —



tis no et i um gut — tis gut — tis

TENOR.



de cin cin ni me i gut — tis no cti um de cin cin ni



mei gut — tis no cti um.



Secunda Pars.

XII.



Ul ne ra sti cor meum fi li a cha ris si



ma vul ne ra sti cor meum fi li a cha — ris si



ma fi li a cha — ris si ma vul ne ra sti cor me —



um fi li a cha — ris si ma in u no o cu lo rum tu o-



eum in u no o cu lorum tu o rum in u no o cu lorum in u no o cu-



lorum in u no o cu lorum tu o rum in u no o cu lorum in



u no o cu lorum tu o rum vulne ra sti cor me — um in



u no cri



ne col

li tu i vulne

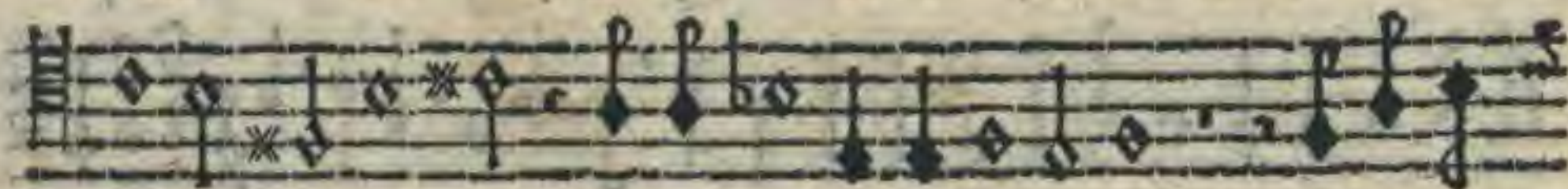


ra sti cor me um in u no cri ne in u no cri

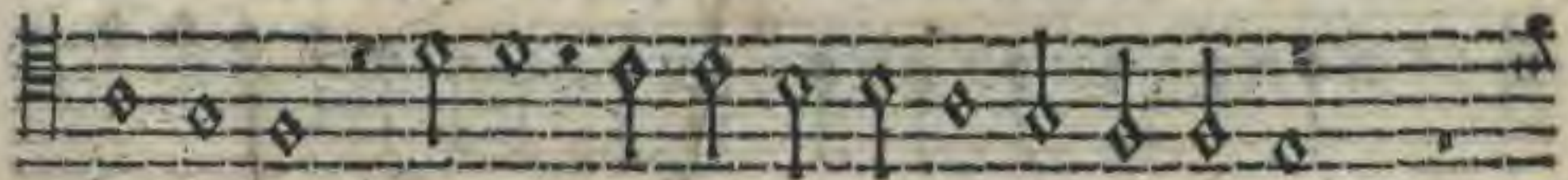
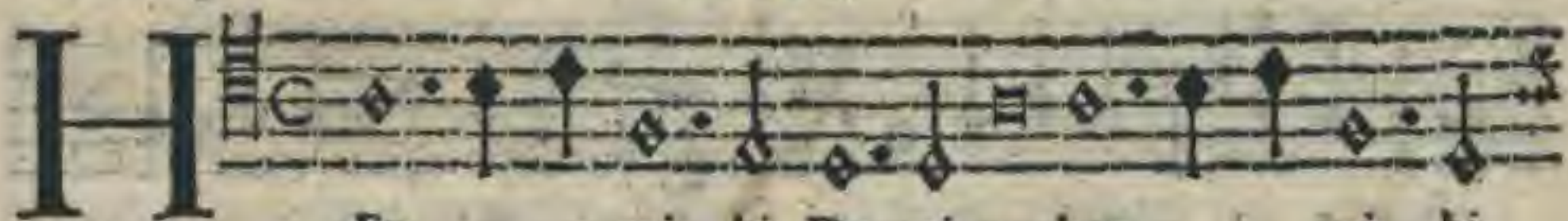


ne

TENOR. 21.

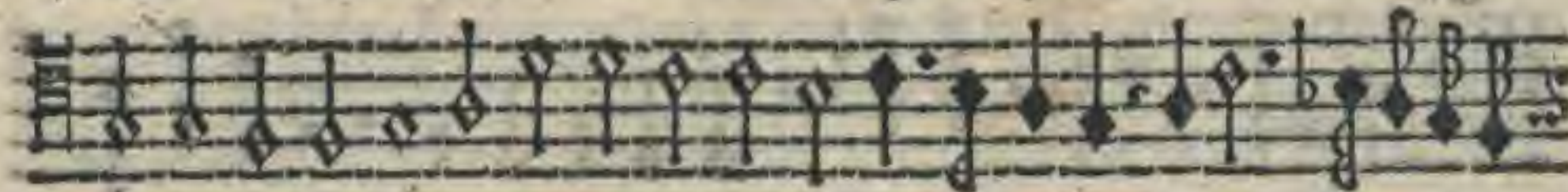


XIII.





Heu mi hi Do --- mi ne qui a pec ca vi ni --- mis qui-



a pec ca vi ni mis qui a pec ca vi ni --- mis in vi ta



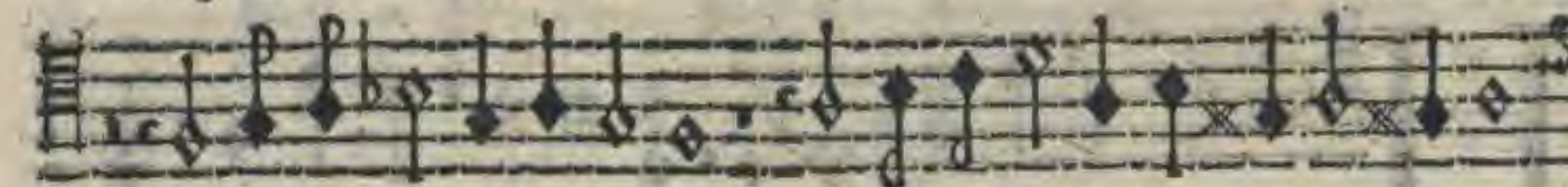
mea quid fa ci am mi --- ser quid fa ci am mi-



ser u bi fu gi am u bi fu --- gi-



nam quid fa ci am mi ser u bi fu --- gi am



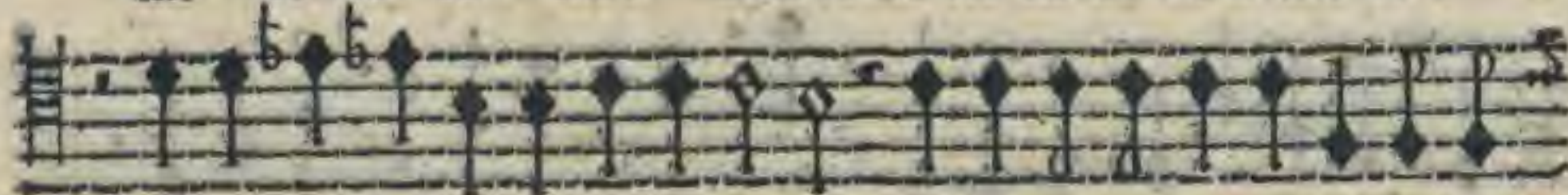
ni si ad te Deus me us ni si ad te De us me --- us



dum ve ne ris in no vis si modi e mi se re re



mi se re re mei dum ve ne ris in no vis si mo di e



mi se re re mi se re re mei dum ve ne ris in no vis si mo



di e mi se re re mei dum ve ne ris in no vis si mo di e



mi se re re mei dum ve ne ris in no vis si mo



di e mi se re re mi se re re mei dum ve ne ris in no



vis si mo di e mi se re re mi se re re mei mi se



re re mei,

D

Cantiones Sacrae. 4. Voc: Hein: Sag:



N te Do mi ne spe ra vi non con fun dar



non confundar ij non confundar ij



non confun dar ij non confun darin æ ter



num non con fun darin æ æ ter num In te Do mi-



ne spe ra vi non confundar non confundar ij in æ-



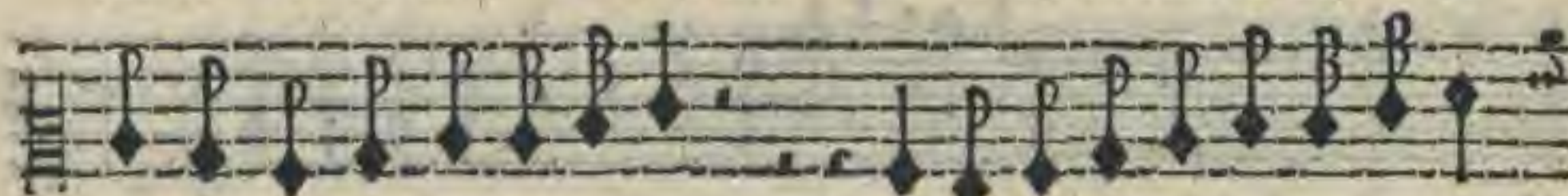
ter num in ju sti ti a tu a li be ra me in ju-



sti ti a tu a li be ra me in ju sti ri a tu a li be ra



me li be ra li be ra me In cli na au rem tu am ac-



ce le ra ut e ru as me ac ce le ra ut e ru as me



in cli na au rem tu am in cli na au rem tu am ac ce le ra ut



e ru as me ac ce le ra ut e ru as me ac ce le ra ut



e ru as me ut e ru as me ac ce le ra ut e ru as me ac-



ce le ra ut e ru as me.



D

Ul. cis si me & be nignif si me Chri — ste dul-



cis si me & be nig nif si me Chri — ste & be nignif si-



me be nig nif si me Chri ste in fun de ob se cro in-



fun de in fun — de ob se cro mul ti tu di nem dul-



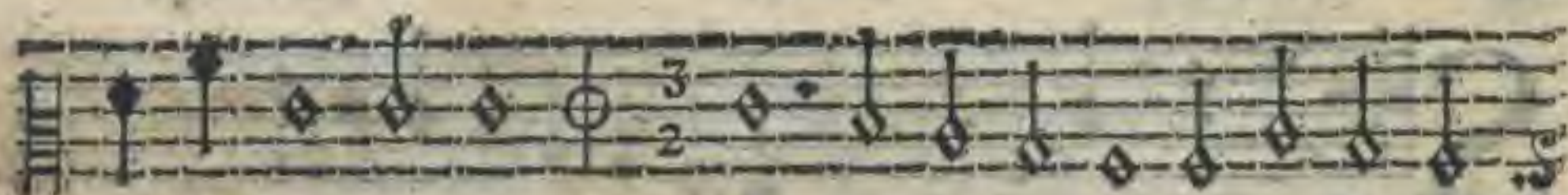
co — di nis tu & cha ri ta tis



tu & pe cto ri me o pe cto ri pe cto ri me o ut



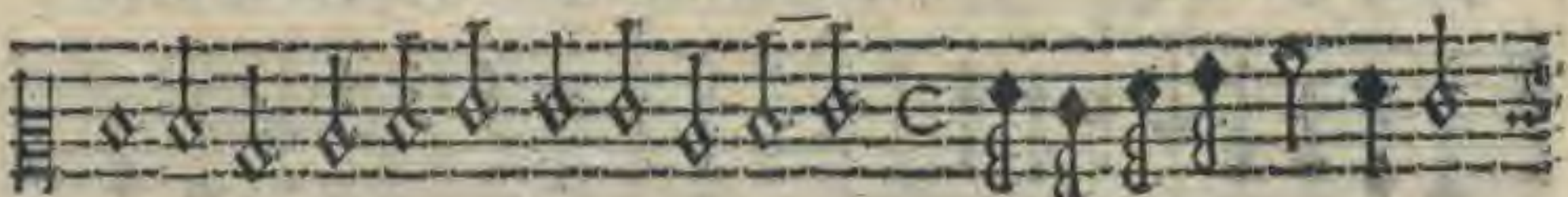
ni hil ter i sum ni hil car na le ni hil car na le de si des



rem vel co gi tem sed te so lum a mente so lum



ha be am in o re & in cor de me o Sed te so lum



a mente so lum ha be am in o re & in cor-



de me ut ni hil ter re num ni hil car na le



ni hil car na le de si de rem vel co gi tem Sed te so lum



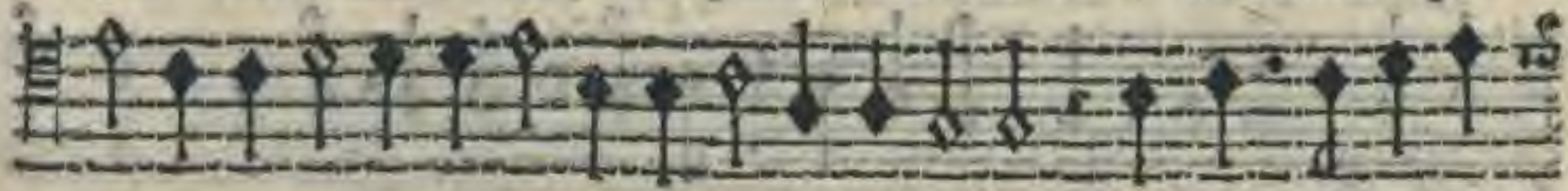
a men te so lum ha be am in o re & in cor de me o.



Sicut Moyses serpentem in deserto exalta vit
 serpentem in deserto Si cut Moyses ij ser-
 pentem in deserto exalta vit si cut Moyses ser pen tem
 in deserto exalta — vit i ta fi li um ho mi-
 nis i ta fi li um ho mi nis o por tet ex al ta ri o-
 portet ex al ta ri o portet ex al ta ri o por tet ex al ta-
 ri i ta fi li um ho mi nis o-



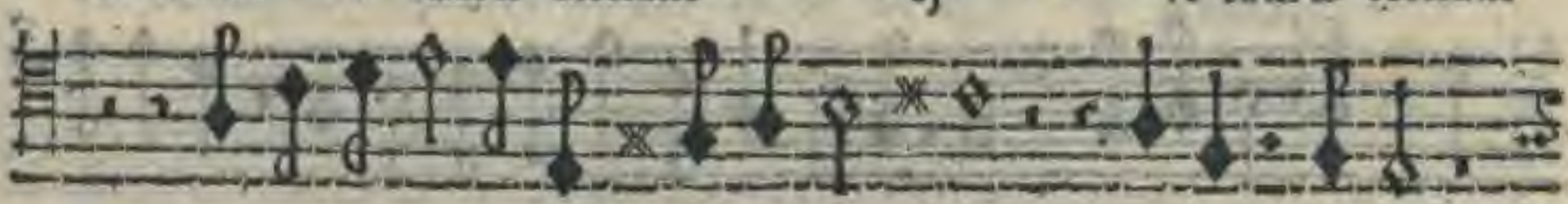
por - tet ex al - ta ri o - por tet ex al ta ri ut omnis qui



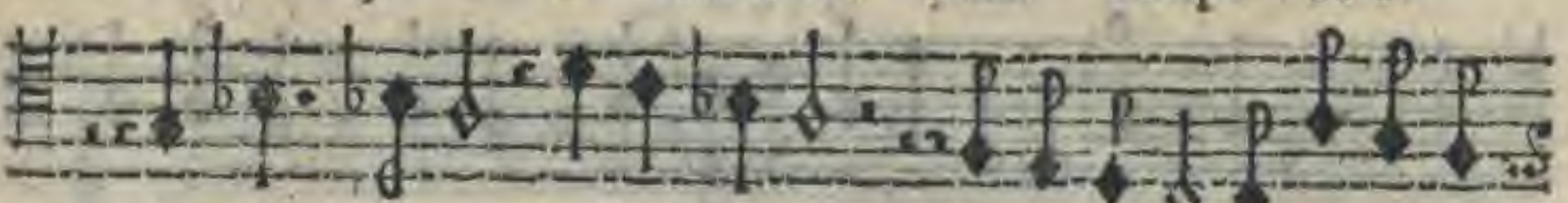
credit in e - um ut omnis qui credit in e - um non pe - re at sed



ha be at vi tam æ ternam ij vi tam æ ternam



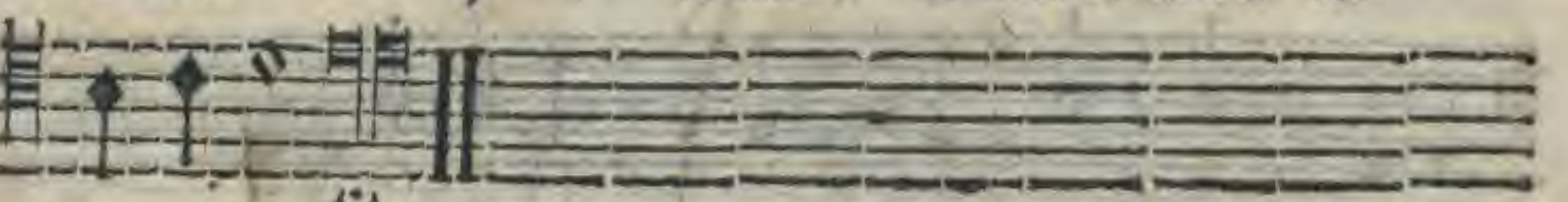
ij vi tam æ ter nam non pe - re at



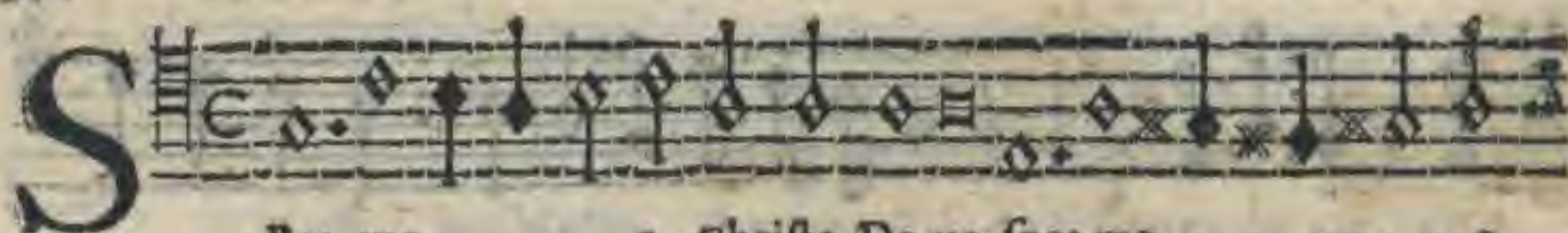
non pe - re at sed ha be at vi tam æ ternam vi tam æ -



ter nam ij vi tam æ ter nam vi tam æ ter -



nam.



Pes me a Chris-te De-us spes me



Chris-te De-us ho-minum tu dul-cis a-ma-tor ho-mi-num tu



dul-cis a-ma-tor ho-minum tu dul-cis a-ma-tor tu dul-cis a-



ma-tor tu dul-cis a-ma-tor tu dul-cis tu dul-cis a-ma-tor vi-ta &



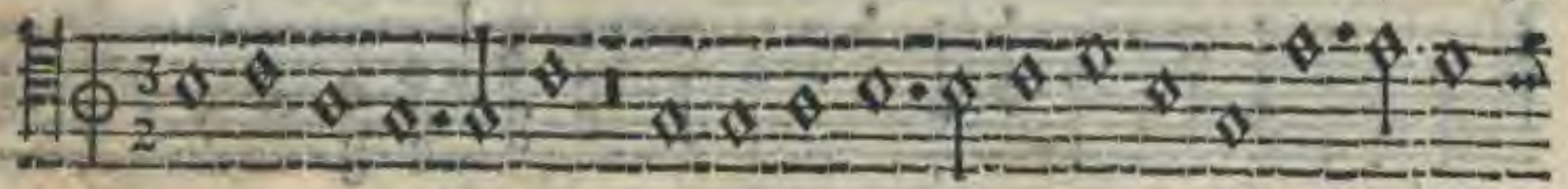
sa-lus vi-a vi-ta & sa-lus Lux



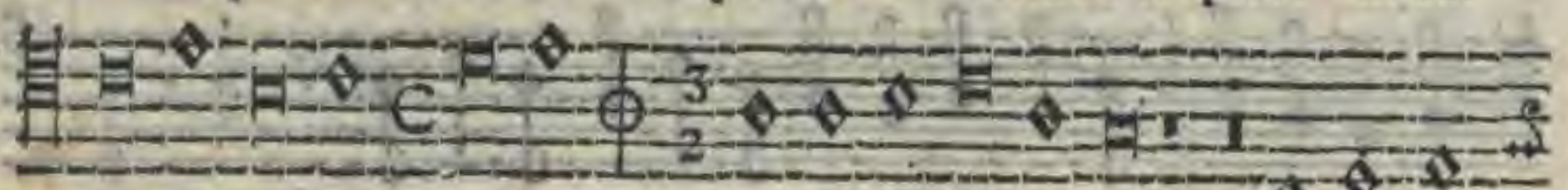
vi-a vi-ta & sa-lus Te de-pre-cor sup-pli-co



& ro-go Te de-pre-cor sup-pli-co & ro-go



ut per te am bu lem ut per te am bu lem ad te per ve ni am



in te re qui e scam ut per te am bu lem ut per te



am bu lem ad te per ve ni am in te re qui e scam.



XVIII.



Ur ba



bor sed non per tur babetur-



ba

E

Cantiones Sacrae. 4. Voc: Hein: Sag:



bor sed non per

tur

ba bor tur-



ba

bor sed non



pertur

ba bor qui a

vul

ne

rum Salva to ris me i



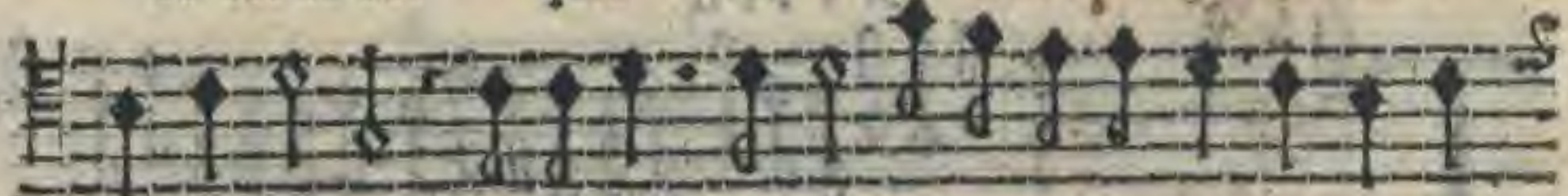
re corda bor

quia

vul

ne

rum Salva to ris me i



re cor da bor

qui a vul

ne rum Sal

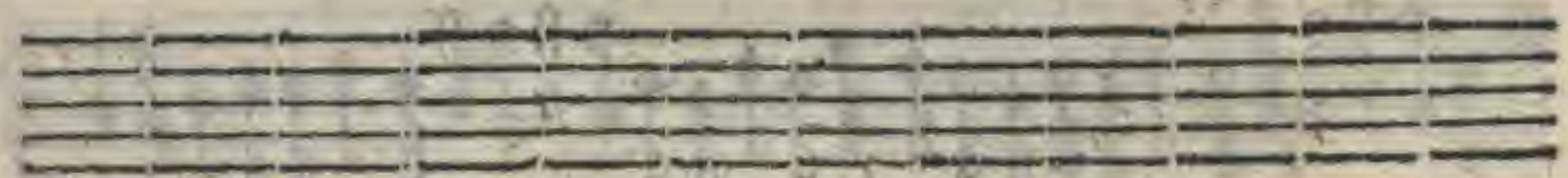
va to ris me i

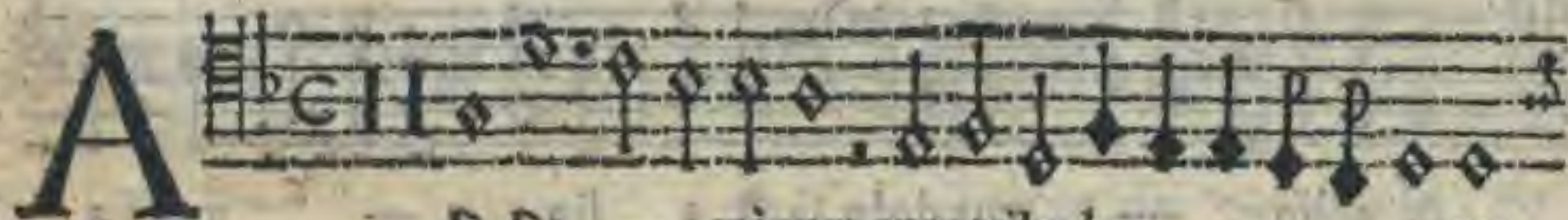
re cor-



da

bor.





D Do — minum cum tribu la — rer



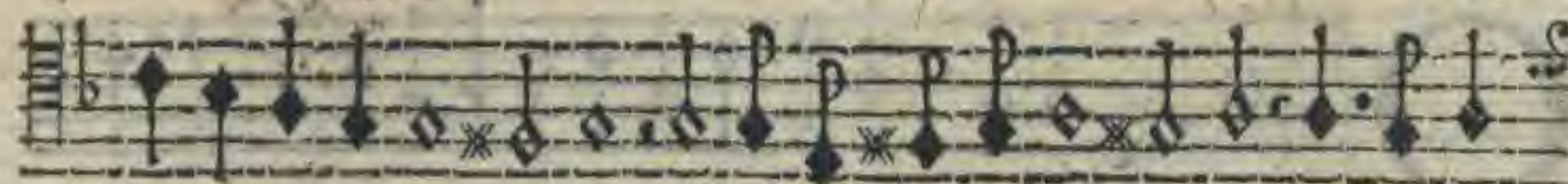
cum tribu la — rer Ad Do — minum cum tribu-



la — rer cum tribula — rer cla-



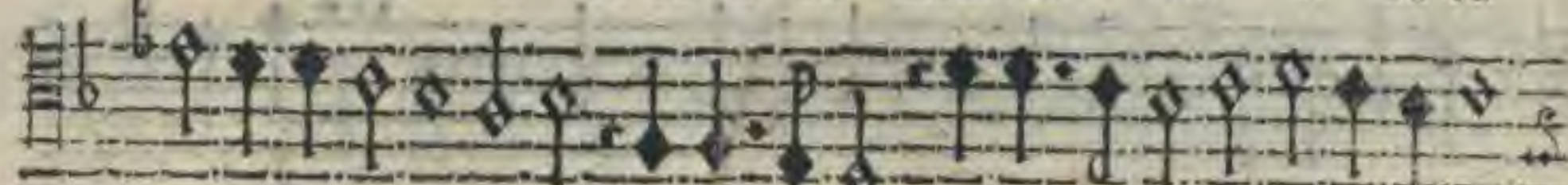
ma — vi &



ex au di — vit me Do — mine li be ra



a ni mam li be ra a ni mam me — am li be ra



a nimam me — am a la bi is a la bi is i ni — quis



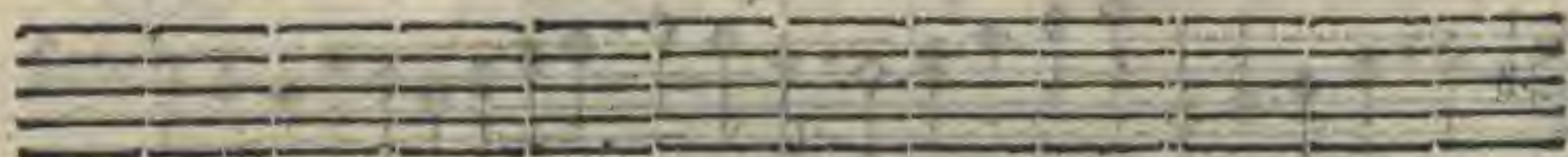
& a lin — gua do lo fa & a lin — gua a



lin — gua do lo — fa & a lin —



gua do lo fa & a lin — gua do lo — fa.



Secunda Pars.

XX.



Videtur ti bi aut quid ap po na tur ti bi aut quid



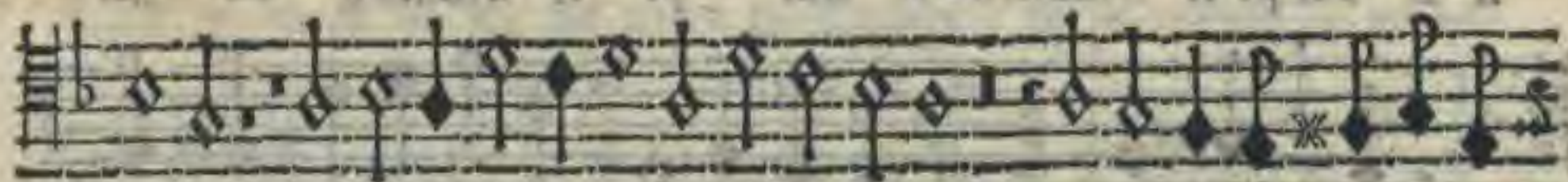
ap po na tur ti bi ij aut quid



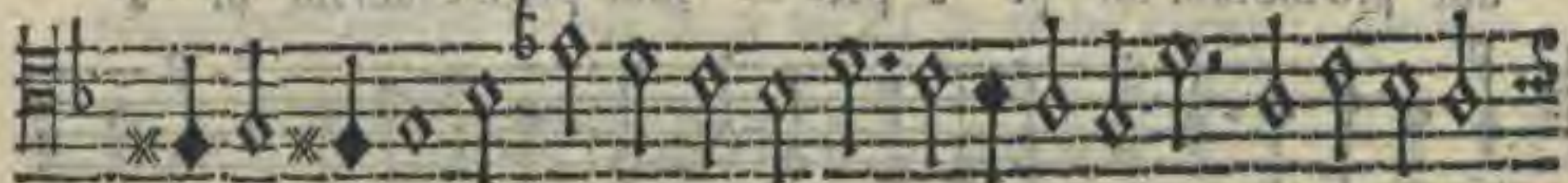
ap po na tur ti bi ad lin guam do lo — sam ad lin guam do lo-



fa — ij — fa — gitta fa — gitta po-



tentis cum carbo — nibus ij — de so la to —



ri is cum carbo ni bus de so la to ri is cum carboni-
bus de so la to — ri is de so la to ri is.



Prima Pars,

XXI.



S pi ce pa ter pi is si mum fi — li um pi-



is si mum fi li um a spi ce pa — ter pi is si mum



fi li um pi is si mu m fi li um pi is si mu m fi -- li-



um pro me tam im pi a pas -- sum pro me tam im pi a



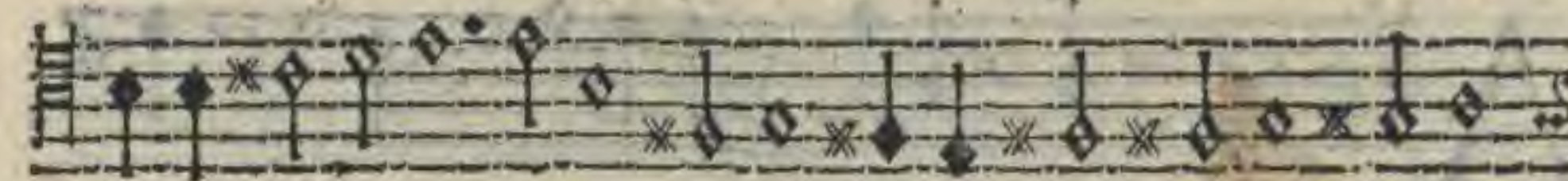
pas -- sum ij pro me tam im pi a pas-



sum re spi ce ij re spi ce ij



clementis si me Rex quis pa ti tur re spi ce clementis si me



Rex quis pa -- ti tur quis pa -- ti tur ij



& re mi ni sce re be nig nus pro quo



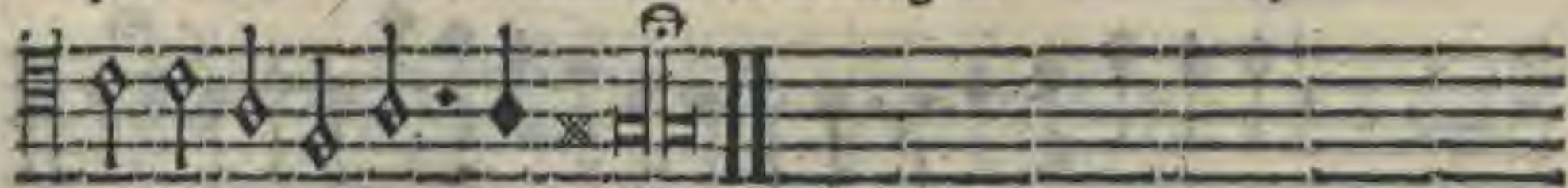
pa ti tur & re mi nis ce re be nignus & re mi nis ce re be-



nignus pro quo pa ti tur & re mi nis ce re be nignus pro quo



pa ti tur & re mi nis ce re be nignus ij



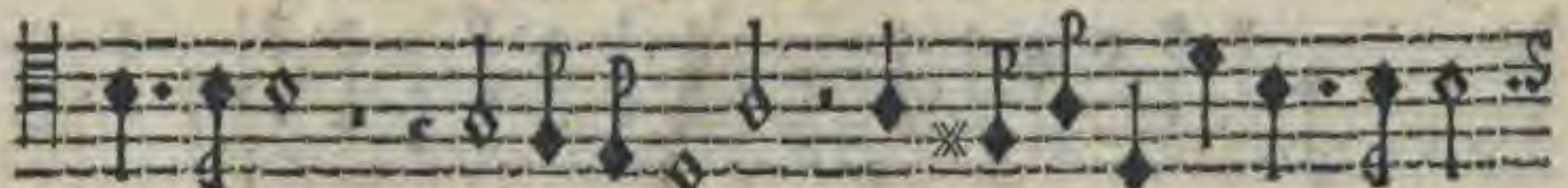
pro quo pa ti tur.



Secunda Pars. XXII.



On ne hic est mi Do mi ne non ne hic est mi



Do mine in nocens il le non ne hic est mi Do mi ne

55.

SONET

TENOR.



innocens il le iano cens il — le quem ut servum re di meres



fi li um tradi di sti quem ut servum re di meres ij



fi li um tradi di — sti fi li um tradi di sti fi li um tradi-



di sti quem ut servum re di meres fi li um tra — di di — sti.



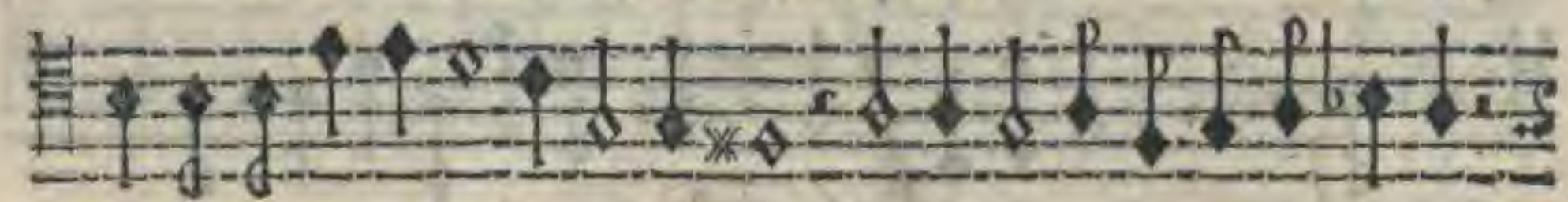
Tertia & ultima Pars.

XXIII.

R



E duc Do mi ne De us me — us Re duc



Domine De us me us o cu los o cu los ma je sta tis tu z

48



maje stas tu & su pero pus inef fa bi lis pi e ta tis intu-



e re dul cem natum ij



in tu e re dulceem natum to to to to cor pore ex-



ten

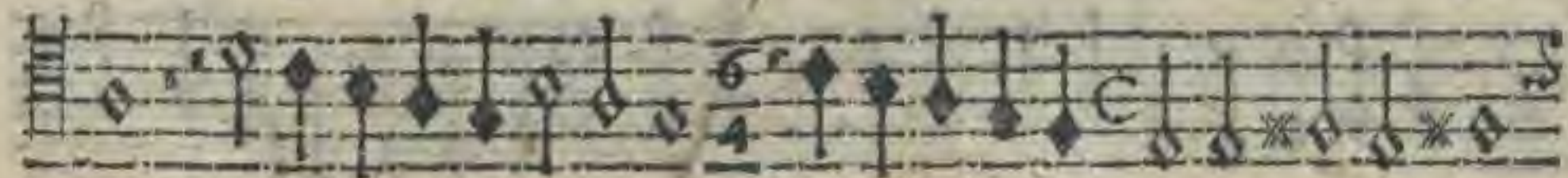
sum to to to to



cor po re ex ten — sum cer ne manus in no xi as pi o manan tes



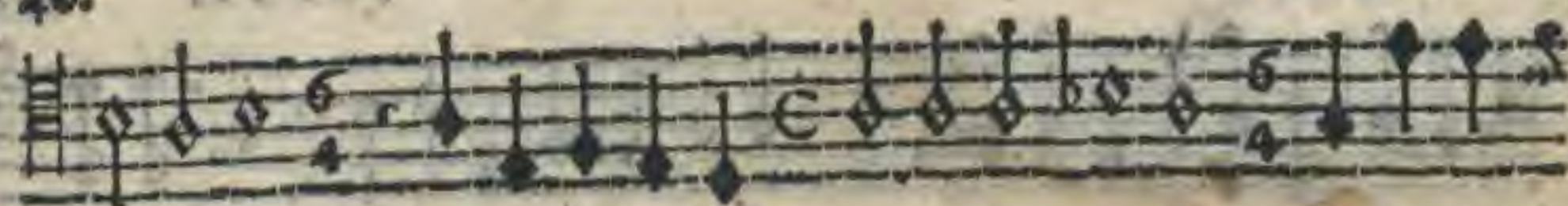
fan — guine cer ne manus in no xi as pi o manantes fan — gui-



ne pi o manantes sanguine & r itte pla catus sce le ra

F

Cantiones Sacre. 4. Voc. Hein. Sagi



sceleris & remitte placatus sceleris & re-



mitte placatus sceleris quæ patrarunt manus me-



quæ patrarunt quæ patrarunt manus me - quæ pa-



trarunt ij manus me z.



Prima Pars.

XXIV.



Upereminet omnem scientiam O bone



Jesus tu a magnacharitas O bone Jesus tu a magnachari-



tas O bone Je su tu a magna cha ri tas O bo ne Je su tu a



magna cha ri tas O bo ne Je su tu a magna charitas O bone



Je su tu a magna cha ri tas O bo ne Je su O bo ne



Je su tu a magna chari tas O bo ne Je su tu a magna cha ri



tas quam osten di sti no bis quam osten di sti no bis in dignis



pro so la bo ni ta te & pi e ta te & pi e



ta te tu a hu ma nam e te nim hu manam e te nim



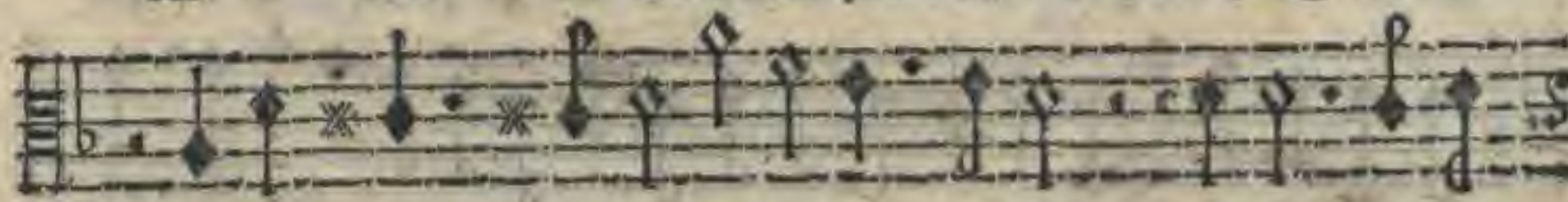
non an ge li cam su sci pi ens na tu ram & e am sto la



im morta li ta tis glo ri fi cans ve xi sti su per omnes



cor los su per omnes choros An ge lo rum



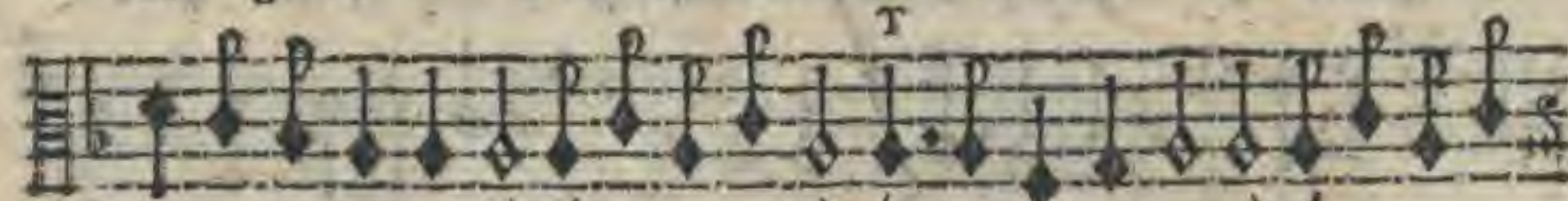
su per Che ru bin su per Se raphin ad dex te ram



pa tris ad dex te ram pa tris Te laudant



An ge li a do rant Do mi na ti o nes & omnes vir-



tes cor lo rum tre

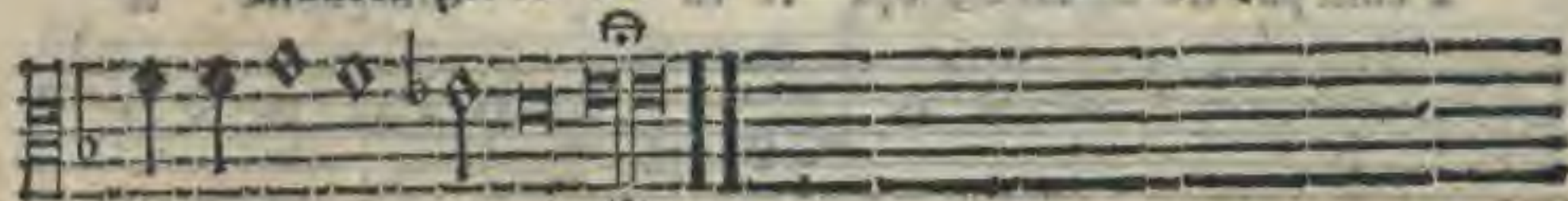
munt su per se tre



munt su per se & su per hominem Deum tre



munt su per se tre munt su per se &



su per ho mi, nem De um.

Secunda Pars.

XXV.



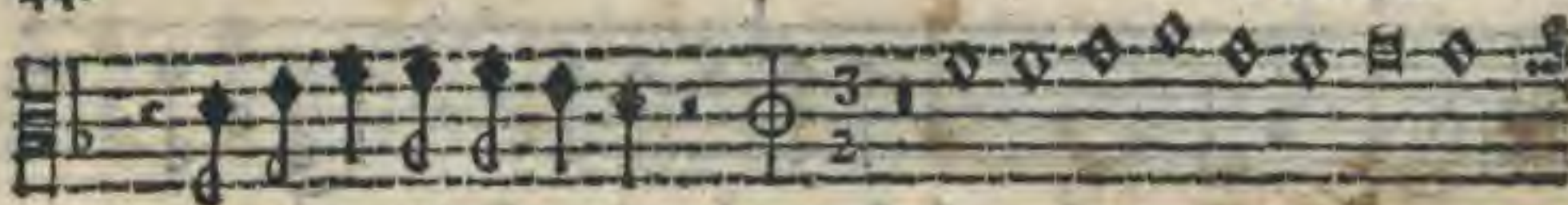
Ro hoc magno my ste ri o pi e ta tis



be ne di co & glori fi co nomen sanctum tuum Rex Chri

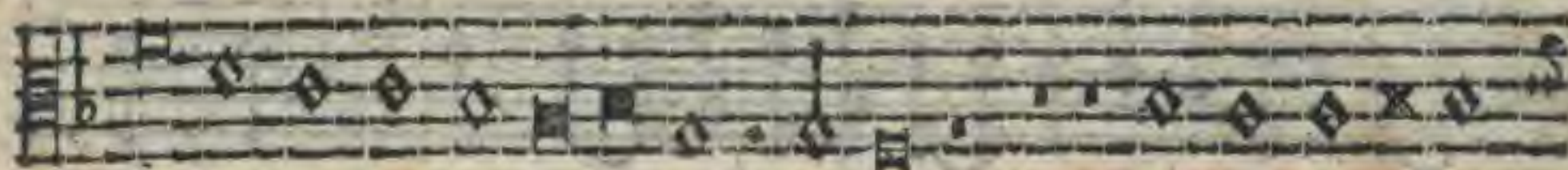


ste fi li Mari æ fi li Mari æ ij fi li Dei



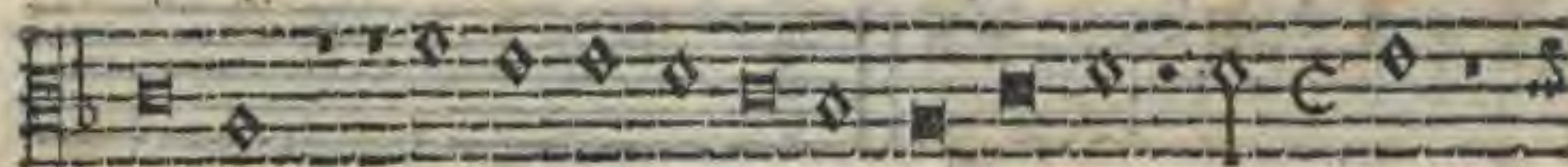
fi li Dei vi ventis

Ti bi sit ho nor & glo ri-



a cum pa tre & san cto Spi ri tu

cum pa tre &



san cto cum pa tre & san cto san cto Spi ri tu



in sem pi ter na se cu la se cu la

ij



in sem pi ter na se cu la se cu la in sem pi ter na



se — cu la

ij

in sem pi ter na



se cu la in sem pi ter na se cu la.



O mi ne non est ex al ta tum cor me um



Do — mi ne non est ex al ta tum cor me um Do mi-



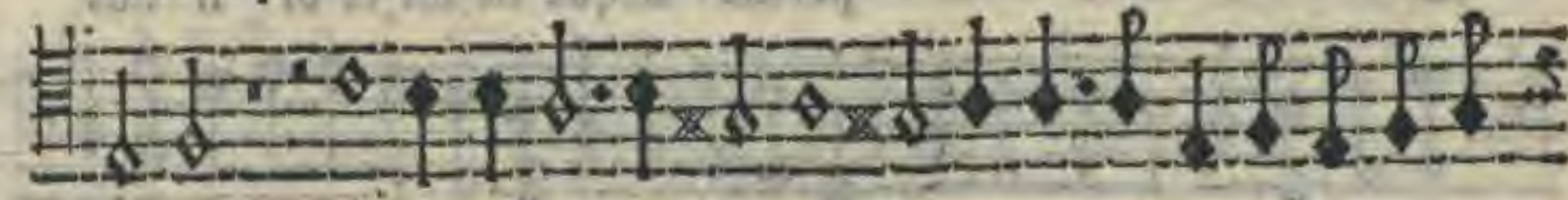
ne non est ex al ta tum cor me — um non est ex al-



ta tum cor me — um ne que e la — ti



sunt neque e la — ti sunt o cu li me i ij



o cu li me — i ne que e la —



ti sunt o cu li me i Ne que am bu la vi in magnis



ne que in mi ra bi



li bus su

per me ne que



am bu la vi in magnis neque in mi ra bi li bus su



per me neque in mi ra bi

li bus



su

per me neque in mi ra bi li bus



i)

su

per me su-



per me su

per me.



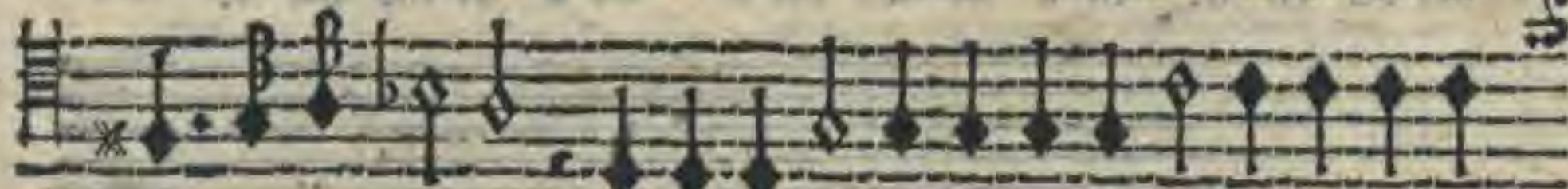
I non humi li ter sen ti e bam sed ex al ta vi sed



ex al ta vi sed ex al ta -- vi a nimam meam a ni mam



me -- am a nimam meam si non humi li ter sen ti



e -- bam sed ex al ta vi sed ex al ta vi sed ex al



ta vi a nimam meam a nimam meam sed ex al ta vi sed ex al



ta vi a nimam meam si cut ab la cta



tus est su per matrem suam su per matrem suam

G

Cantiones Sacrae. 4. Voci Hein: Sagi



i ta re tri bu ti o i ta re tri bu ti o in



a ni ma me a in a ni ma me a in a ni ma me a i ta

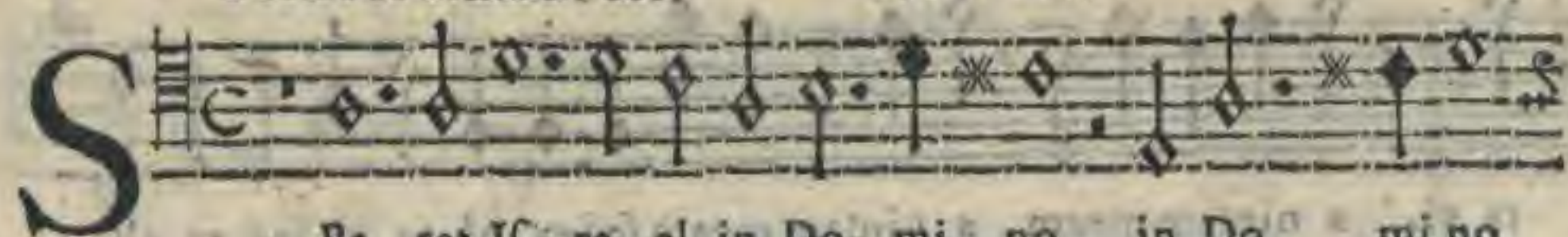


re tri bu ti o in a ni ma me a in a ni ma me a.



Tertia & ultima Pars.

XXVIII.



Pe ret Is ra el in Do mi no in Do mi no



in Do mi no ij ex hoc nunc & us que in



se cu lum ex hoc nunc & us que in se cu lum in se cu lum



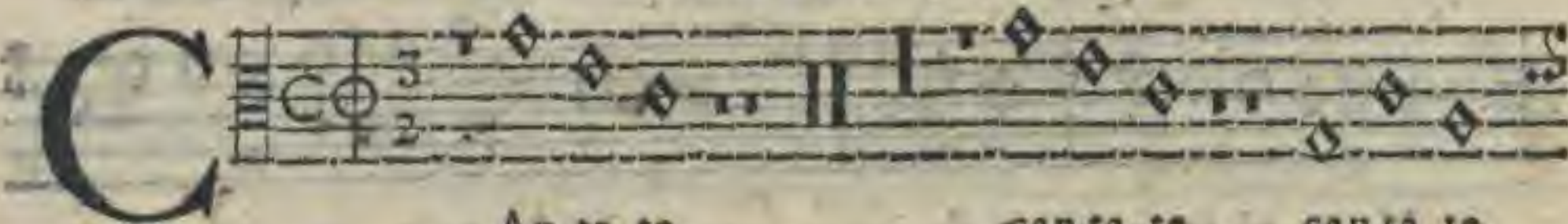
ex hoc nunc & usque in seculum ex hoc nunc & usque in



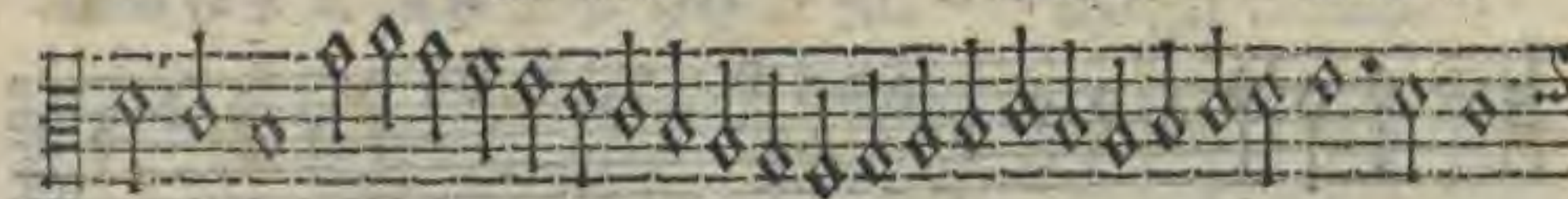
seculum.



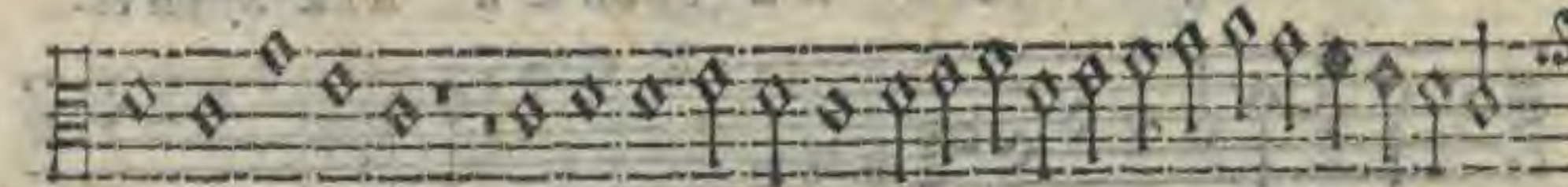
XXIX.



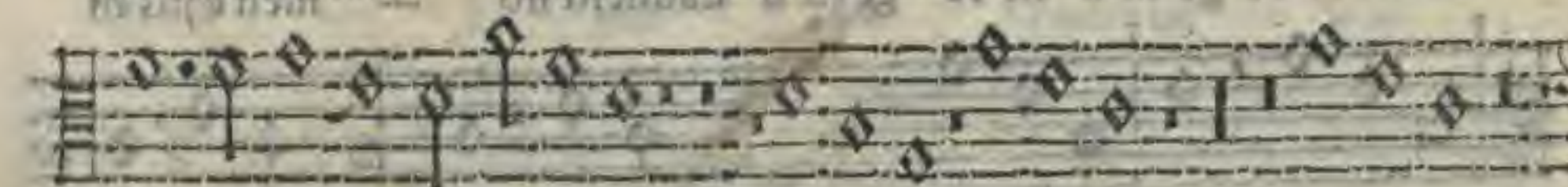
An ta te can ta te can ta te



Do mi no can ti cum



novum can ta te can ta te Do mi no can



ti cum novum can ta te can ta te ij can ta te

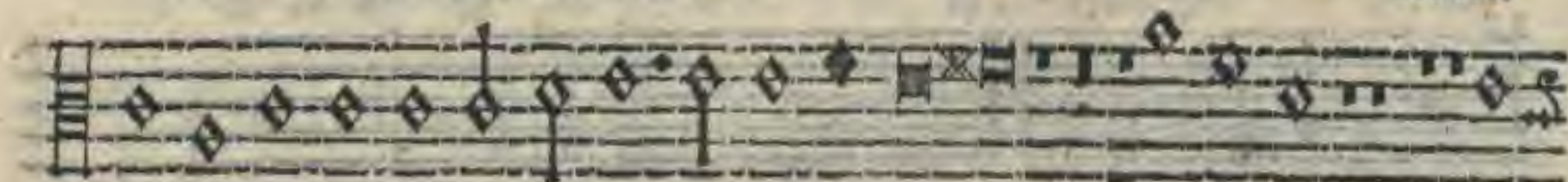
Soprano.

Soprano.

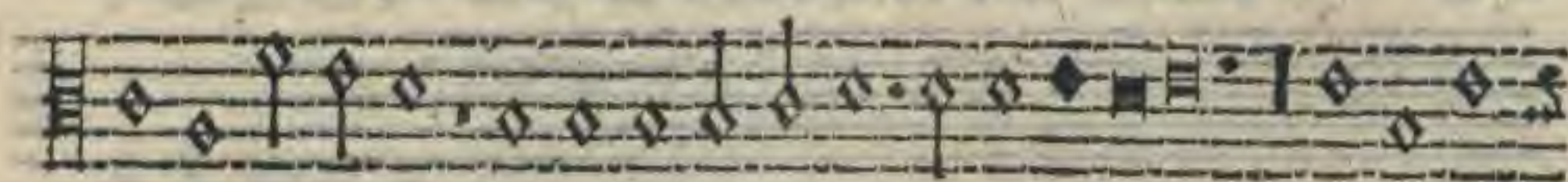
TENOR.



canta te canta te Domino can — ticum



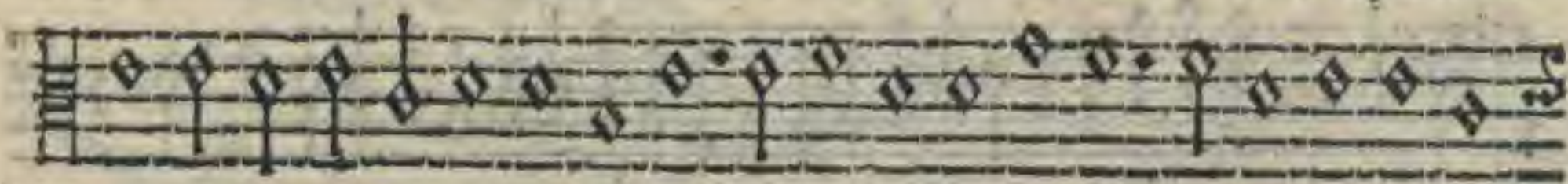
novum laus e jus in Ec cle si a san cto rum canta te can-



ta te Domi no laus e jus in Ec cle si a san cto rum lae te tur



Is ra el in e o qui fe cit e um & fi li æ Sy on ex-



ultentia re ge su o & fi li æ Sy on & fi li æ Sy on ex-



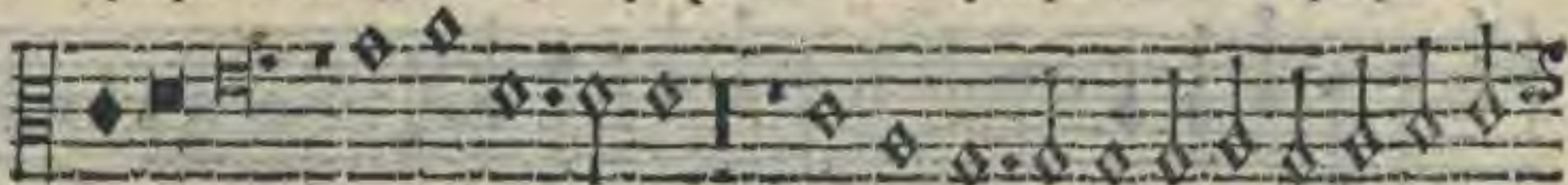
ultent in re ge su o in re ge su o Laudent no — men e jus in



tym pa no in tym pa no ij ij in



tym pa no & choro in tym pa no in tym pa no in tym pa no



& choro in psal te ri o in psal te ri o psal —



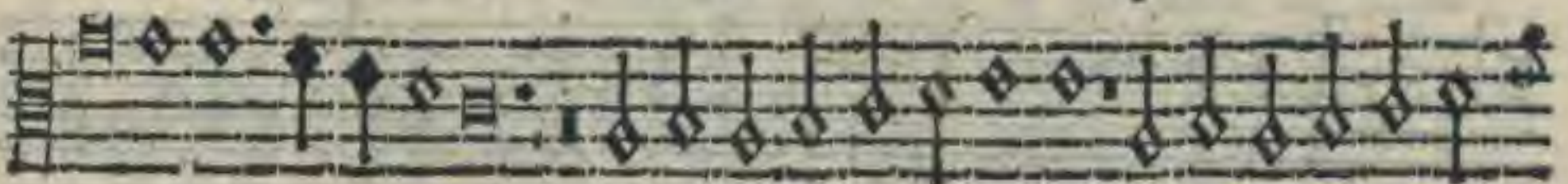
lant psal — lant psal —



lant e i in psal te ri o psal — lant psal —



lant psal — lant e — i psal —



lant e — i psal — lant psal —



lant psal — lant e i.



N ter brachia Salva to ris me i & vi ve re vo lo &



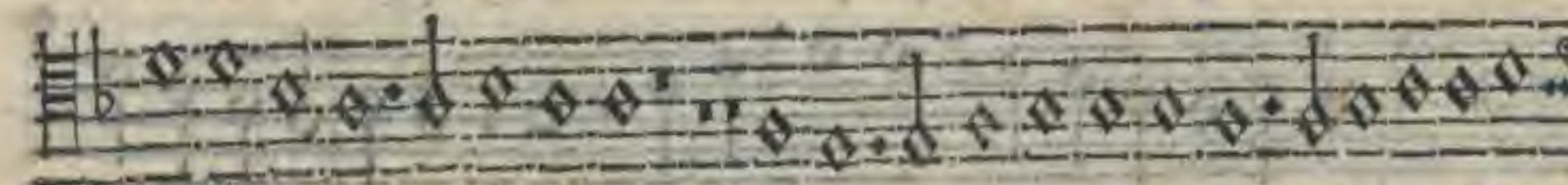
vi ve re vo lo ij & mo ri cu pi o



in ter brachia Salva to ris me i Salva toris mei inter brachia



Salva toris me i inter brachia Sal vatoris me i & vi ve re



vo lo & vi ve re vo lo & vi ve re vo lo ij &



vi ve re vo lo & mo ri cu pi o ij



& mo ri cu pi o i bi se cu ras decanta



bo Ex al ta-



bo te Do mi ne quoniam su sce pi sti me ex al ta



bo te Do mi ne quoniam susce pi sti me ex al ta



bo te Do mi ne quoniam su sce pi sti me nec de le cta sti



i ni micos meos super me nec de le cta sti i ni micos meos



su per me nec de le cta sti i ni micos meos i ni mi cos



me os su per me nec de le cta sti i ni micos meos su — per



me su per me nec de le cta sti i ni micos me os su per me



su per me nec de le cta sti i ni micos me os su per me



nec de le cta sti i ni micos me os su per me.



XXXI.



E ni ro go in cor meum & ab u berta te volup-



ta tis tu a in e

bri a il lud



Veni rogo in cor me -- um veni rogo ij in cor meum



ve ni veni rogo in cor meum & ab u berta te vo lu pta ris



tu æ in e -- -- bria il lud in æ -- bri-



a in e -- -- bria il lud ux ob li viscar



i sta tempora -- li a i sta tempora -- li a al ju va me



Domine Deus meus ad ju va me Do mine Deus meus & da la-



ti ti am in corde meo & da la ti ti am in corde meo

H

Cantiones Sacrae. 4. Voc: Hein: Sagen



& da læ ti ti am in corde me -- o Ve ni ad me ut vi de am te



ve ni ad me ut vi de am te ve ni ad me ve ni ad me ut vi de am



te ve ni ad me ut vi de am te vi de am te ve ni ad me ut



vi de am te ve ni ad me ut vi de am te.



XXXII.



Ec ce ad vo ca tus meus a pud te De um Pa



trem Ec ce ho sti a fan cta & perfecta in o do rem suavi-

TENOR.



ta tis ob la - ra & ac cepta Ec ce i j ec ce agnus



si ne ma cula qui co ram se tonden ti bus ob mu tu it



spu tis il li tus os suum non a pe ru it os



su um non a pe ru it En qui pec ca tum non fe cit



pec ca ta nostra per tu lit & lan guo res no stros



su o li vo re fa a vit su o li vo re fa na vit su o



Per hunc summum Medi a to



rem Ponti si cen & Salva to rem ex au di



nos clementis si me pa ter clementis si me pa ter.



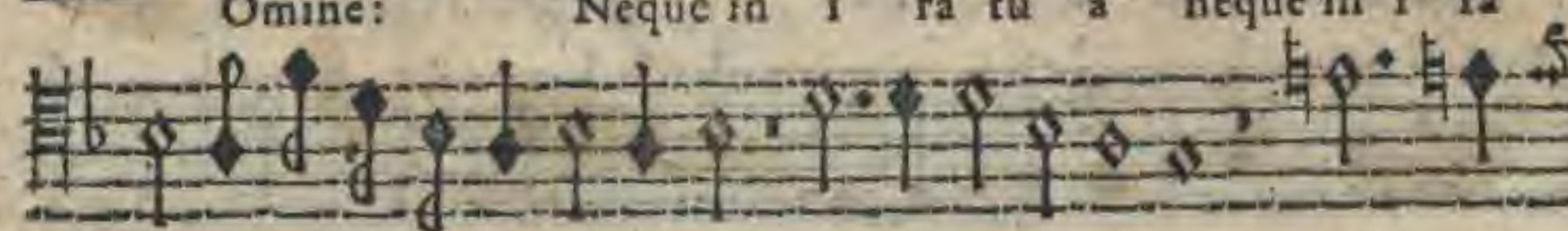
Prima Pars.

XXXIII.



Omine:

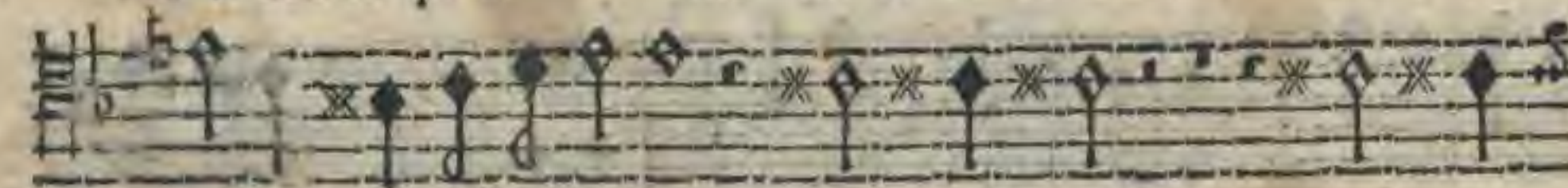
Neque in i ra tu a neque in i ra



tu a cor ri pi as

me mi se re re me i

mi se-



me

i

quo ni am

quo ni-



am in firmus sum sa

na me Do mi ne

sa na me Do mi ne



quoniam con tur ba ta sunt os — sa me a &



a ni ma me — a tur ba ta est valde & a ni ma



me — a tur ba ta est valde & tu



Domine us que quo & tu Do mi ne usquequo usquequo



converte re Do mine & e ri pe a ni mam meam



salvum me fac propter mi se ri cor di am tu am salvum me



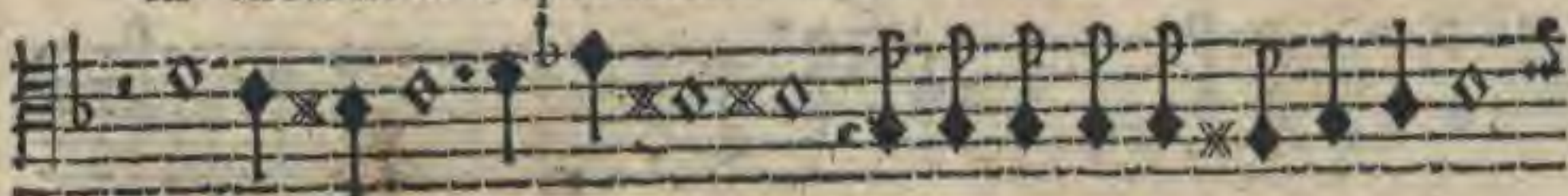
fac — propter mi se ri cordi a — am.



Voniam: In inferno tibi quis confitebitur



in inferno tibi quis confitebitur Labo



ra vi in ge mi tu me o & ri ga bo stratum meum la-



chrymis meis la va bo per lin gu los noctes lectum meum & ri-



ga bo stratum meum lachrymis me -- is & ri-



ga bo stratum meum lachrymis me -- is la chrymis me --



is, tur batus est a fu ro

re o cu lus meus



in ve te ra vi in ter om nes i ni mi cos in ter om nes i ni mi cos



i ni mi cos me os in ter om nes i ni mi cos in ter



om nes i ni mi cos in ter om nes i ni mi cos i ni mi cos me



os in ter om nes i ni mi cos me os me os.



Tercia & ultima Pars. XXXV.



He ce di te a me



om nes qui o pe ra mi ni i ni qui.



omnes qui o pe ra mi ni i ni qui ta tem



quo ni am ex au di vit Do minus vo — cem



fle tus me i vo — cem vo — cem fle tus



me — i suscepit Dominus o ra ti o nem meam o ra ti-



onem me am suscepit Dominus o ra ti o nem meam o ra ti-



o nem meam e ru bes cant & con tur bentur ve he menter om nes



nici me i & con tur bentur ve he menter om nes i ni mi ci me-



i & conturbentur ve hementer omnes i ni mi ci me i conver-



tantur ij convertantur ve lo ci ter & e ru bescant val-



de convertantur convertantur ve lo ci ter & e ru bescant val-



de convertantur ve lo ci ter & e ru bescant val de.



Prima Pars.

XXXVI.



Cu li o mni um in te sperant Do mi ne



& tu das es cam il lo rum in tem po re op por tu no

1

Cantiones Sacrae. 4. Voc: Hein: Sagi



A pe ris tu manum tu am & im ples omne a ni mal



be ne di ci o

ne.

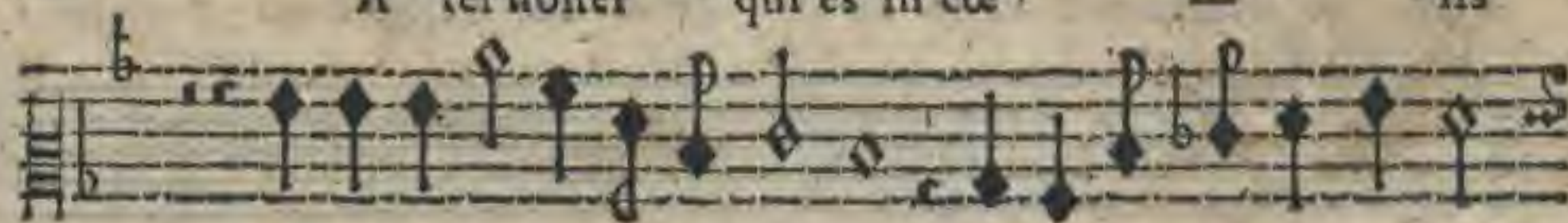


Secunda Pars

XXXVII.



A ter noster qui es in coe — lis



San cti fi ce tur no men tu um Ad ve ni at reg num tu-



um Fi at vo lun tas tu a si cut in coe lo & in ter —



sa Pa nem no strum quo ti di a num da no bis da no bis



ho di e Et re mitte nobis de bi ta nostra si cut &



nos re mit timus de bi to ri bus nostris Et ne nos in du cas



in tenta ti o nem & ne nos in du cas in ten ta ti o nem



Sed li be ra sed li be ra li be ra nos a ma lo



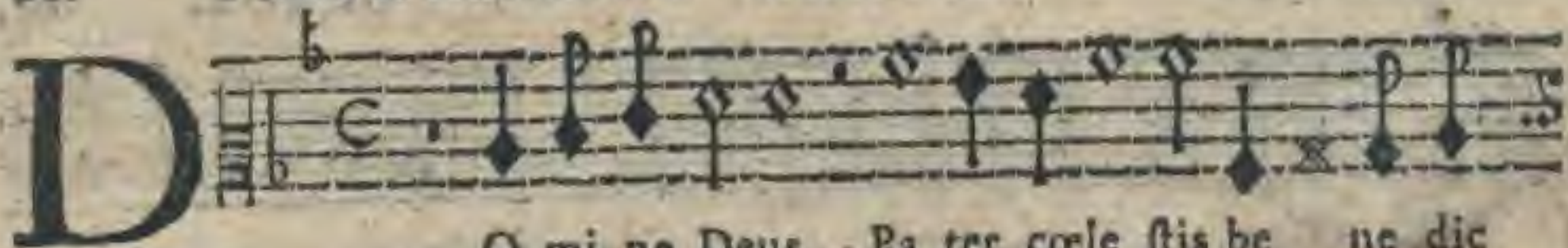
qui a tu um est regnum & po ten ti a &



glo ri a in se cu la se cu lo rum in se cu la



se cu lo rum A men.



C

On fi te mi ni Do mi no quoniam ip se bo nus



quo ni am in se cu lum mi se ri cor di a e jus qui dat



escam omni car ni qui dat junctis escam escam ipso-



rum & pul lis cor vo rum in vo can ti bus e um Non in for ti-



tu di ne e qui vo lun ta tem ha be bit Ne que in ti bi is vi-



ri be ne placi tum e rit e i be ne placi tum est Domino su-



per timentes eum & in e is qui sperat super mise ricor di a e jus.

Secunda Pars.

Pater noster: Repetatur ut supra.

Tertia & ultima Pars.

XL.

G

Ra ti as a gi mus ri bi Do mi ne Deus

Pa ter per Je sum Christum Do mi num nostrum pro u ni

versis be ne fi ci is tu is qui vi vis & reg nas in

in se cu la se cu lo rum A men

qui vi vis & reg nas qui vi vis & reg nas in se cu la se cu lo rum

A men A men A men.

FI N I S.



INDEX.

		Fol.
I. O bone o dulcis.	1. Pars.	1.
II. Et ne despicias.	2. Pars.	2.
III. Deus misereatur nostri.		3.
IV. Quid commisisti.	1. Pars.	5.
V. Ego sum tui plaga.	2. Pars.	7.
VI. Ego enim inique egi.	3. Pars.	8.
VII. Quo nate DEI.	4. Pars.	10.
VIII. Calicem salutaris.	5. Pars.	12.
IX. Verba mea.	1. Pars.	13.
X. Quoniam ad te.	2. Pars.	15.
XI. Ego dormio.	1. Pars.	16.
XII. Vulnerasti cor meum.	2. Pars.	19.
XIII. Heu mihi.		21.
XIV. In te DOMINE speravi.		24.
XV. Dulcissime & benignissime.		26.
XVI. Sicut Moses Serpentem.		28.
XVII. Spes mea CHRISTUS.		30.
XVIII. Turbabor sed non perturbabor.		31.

XIX. Ad

I N D E X.

	Fol:
XIX. Ad D O M I N U M.	1. Pars. 33.
XX. Quid detur tibi.	2. Pars. 34.
XXI. Aspice Pater.	1. Pars. 35.
XXII. Nonne hic est.	2. Pars. 37.
XXIII. Rêduc Domine.	3. Pars. 38.
XXIV. Super eminent omnem.	1. Pars. 40.
XXV. Pro hoc magno mysterio.	2. Pars. 43.
XXVI. D O M I N E non est exaltatum.	1. Pars. 45.
XXVII. Si non humiliter.	2. Pars. 47.
XXVIII. Speret Israël in D O M I N O.	3. Pars. 48.
XXIX. Cantate D O M I N O.	49.
XXX. Iater brachia.	52.
XXXI. Veni rogo in cor meum.	54.
XXXII. Ecce advocatus meus.	56.
XXXIII. D O M I N E ne in furore.	1. Pars. 58.
XXXIV. Quoniam non est in morte.	2. Pars. 60.
XXXV. Discedite à me omnes.	3. Pars. 61.
XXXVI. Oculi omnium.	1. Pars. 63.
XXXVII. Pater noster.	2. Pars. 64.
XXXVIII. D O M I N E D eus.	3. Pars. 66.
XXXIX. Confitemini D O M I N O.	1. Pars. 67.
XL. Gratias agimus.	3. Pars. 68.





itaque res bellicae studium
Musicae et in quo copulatur
et, quo nimirum in bellis
ad ardor modulatione seu
improvisus consonantiam,
aptiusque concertum habet
et consonant ut in b

CANTIONES SACRÆ

QVATUOR VOCUM

Cum Basso ad Organum.

AUTHORE

HENRICO SAGITTARI

Serenissimi Electoris Saxoniae

Capellæ Magistro.

A S S E



FRIBERGÆ HERMUNDURORUM

Typi Georgii Hoffmanni

Mus. Lob. 33,1






ILLUSTRISSIMO

ET CELSISSIMO PRIN-
CIPIS AC DOMINO,
DOMINO

JOANNI ULRICO,

Principi ac Domino in Crumau & Eggenberg, Co-
niti in Adelsberg, Dynastæ in Pettau, Ernhausen & Stras, Equiti
Velleris aurati, Sacræ Cæs. Majestatis Consilij secretioris
Directori, & supremo aulæ Cæsareæ Magistro,
Provinciarumq; Styriæ & Croatia
Præsidi,

pi ac Domino meo Clementissimo.

 Osteaquam ad præclaram illam Deo &
hominibus gratam jucundamq; Musicæ
scientiam applicavi animum, Princeps Il-
lustrissime ac Celssime, in id maximè
curam omnem industriamq; converti, ut
hac in re meum, laboresque omnes primum
in Numinis divini gloriæ cederent; post viris eti-
rincipibus placerent, meâ sane sententiâ non im-
omnis Musica, vel generaliter omnes
stræ unice ad Immortalis Dei cele-
brandas

brandas laudes conferri debent: utiq; & Magnates, quò propius ad D E U M accedunt dignitate, hoc etiam digni magis sunt, quibus venerandis ac demulcendis Musica præter cæteros maximè occupetur: Neq; verò vanam omninò hanc opinionem esse, invictissimorum Imperatorum duorum M A T T H I Æ, F E R D I N A N D I q; apud Serenissimum Electorem Saxonix, Dominum meum Clementissimum conventu, annis superioribus, ipse sum expertus, ubi aulæ Saxonicæ chorum musicum, me quamvis indigno regente, sensi Principes hosce gloriosissimos, uti & Celsitatem Tuam nostris illis concentibus clementer delectari.

Atq; ex eo equidem tempore, quo Celsitatem Tu-
am ejusq; planè Heroicas & tanto dignas Pri-
tutes, inprimis verò summam erga scienti-
voluntatem nosse cœpi, ex eo, inquam te
onem subinde optanti quæritantiq; mihi,
Vestæ in me sæpius ante perspectam Cl-
gerem ac conservarem: peropportunè qu-
evenit, ut Cantiones quasdam sacras pridel-
absolverem, opusculum genere quidem di-
binde cum ætate annisq; meis variante, part-
veterem partim novam canendi rationem sap-
igitur ab amicis Musicæq; fautoribus rogatus, u-
cæ luci concederem, impetrari à me passus sum.
De o benignissimo artis hujus auctori laudibus
impertijisset referrem, & Celsitæ T

3
clementia. nunc obscura exstarent testimonia, grati aliquam animi significationem ostenderem.

Quibus de causis Celsitati Tuæ opus hocce musicum humiliter do dedicoq; debita submissione orans, ut cujus præsentis exercitia musica tum Sacræ Cæs. Majestati, tum Sibi quoq; non displicere confirmavit, hujus absentis etiam labores nunc clementer suscipiat: Deus optimus maximus Celsitatem Tuam publico Christiani orbis bono sospitem diutissimè florentemq; dignetur conservare. Dabantur Dresdæ ex Musæo meo Musico Calendis Januarijs, Anno 1625.

Celsitatis Tuæ

humillimus devotissimusq;

*Heinricus Sagittarius, Serenissimi Saxonie Electoris Capella
Magister.*



1:12

De

DE INSIGNIIS
ILLUSTRISSIMI DOMINI,
DOMINI PRINCIPIS AB
EGGENBERG, &c.
Domini sui Gratosissimi:



EPIGRAMMA.



Urea, cum Clypeum, Clypeid, Insignia. P.
EGGENBERGIA

Nempè Rosas niveo rubras in chromate QVINQUE,
 Inq; rubro niveam, cui Diadema, AQUILAM.
 Caruleo inq; loco, croceam fixam ANCHORAM, & albam
 In croceo immotam segmine stare ROTAM.
 Tresq; coronigeras AQUILAS, DIADEMA tenentes
 Ore, loco in Clypei candidiore sui.
 Et frontem Clypei Regalem ornare CORONAM,
 Circumq; AUREOLI VELLERIS omne decus.
 Inclyta, pro meritis, ait, EGGENBERGICA Virtus
 Hoc, teste Invidia, grande MONILE gerit.
 Sunt bona Fama Rose, tutrix Aquila alba ROSARUM,
 Quam, Fidei meritum, fulva corona manet.
 Stans Rota, fortuna est constans, atq; Anchora, constans
 Mens in amore Aquila, Sors in honore, sua.

Pro veteri atq; humilimâ in Illustris.
 S. Celsit. observantiâ apposuit

S. E. S. S.

J. SEUSSUS.



):(3

IN

IN
HEINRICI SAGITTARII,
ELECTORALIS SAXONICI
Symphoniarchæ, atq; Capellæ Magistri,
Viri præstantiss. atq; celeberrimi,
CANTIONES SACRAS,

EPIGRAMMA.

Musica serva DEI, lassum recrearet ut Orbem,
Harmonico, ORLANDUS, fecerat illud Epo.
Atq; alij: vellet cum tandem ignobile Vulgus,
Ut fieret Mundi, Musica serva DEI.
Harmoniâ hac NOSTER demonstrat MUSICUS Orbi,
Quod non sit Mundi, Musica serva DEI.

AUSONIUS Æ SENIS
Honoris atq; amoris ergo f.

IN CANTIONES SACRAS,
E PSALMIS ET PATRUM
DICTIS DECERPTAS,

DN. HEINRICI SAGITTARII,
Serenissimi Electoris Saxonix, &c. Chori Musici
Directoris.

PATRIBUS acquiris VESTEM, non floribus Indis:
Sed quam Siönio vertice nevit acus:
Hæc thure sacro, tanquam lustrâre Aäron,
Cymbala ceu spirent Cantibus harmonicis;
Hanc Augustinus, Bernhardus viderit, ajunt;
VESTITU similis PATRIBUS ille suo.

In honorem Musices & viterii F.

Elias Ruoenus P. Imp. & Seren.
Elect. Saxon. P. aulicus.

AD
SERENISSIMI ET POTENTISSIMI
ELECTORIS SAXONIÆ

Excellentissimum Musicum,
DN. HENRICUM SAGITTARIUM,
Amicum & fautorem suum, perpetuo
honorandum.

ORphea commendent, laudent Amphiona prisci,
Ac hujus generis Musicâ in arte viros:
Fit frustra: hic dignus laude est, qui cantat Iovæ
Gloriam, honoremq;: hic gloriâ, honore valet.
Saxonis es talis, similes tibi quærere in orbe
Qui cupit, haud novit, quæ sit eunda via.

M. Samuel Rülingius, Eccles. Dresd.
Diaconus & Poëta L. C.



In laudem Musices pro ut harmonia
Sacratiss. Cantionum

DN. HENRICI SAGITTARII,

EPIGRAMMA.

Pincipium vitæ cælestis **MUSICA**, vite
In quo principio, **MUSICA FINE CARET**,
Semper honoratur qua virtus cælica, cælestis
Angelico, per quem **MUSICA FINE CARET**.
In quo principio venerans tua **MUSICA cælum**,
nunc **SAGITTARI MUSICA FINE CARET?**

F. Elias Rud,

Har-

HArmonicā metam nuper statuebat in arte,
Quiq; hanc tangit, ait Musica, Victor erit.
Ingenitū huc quivis spicilo collineat: at, qui
Metam attingebat, ARCIGER unus erat.
Huic Lauri imponens Viridantem Musica fertam:
Nostri istud, dicit, munus amoris habet.

ELysium, Dresdam cū perlustrasset, in arvom
ARCIGERT intulerat Pleiade natus opus.
Hoc oculis usurpasset cū Thracius Orpheus,
Dircaum ad Vatem Voce ita Versus ait:
Est aliquid, sylvas traxisse & flumina cantu:
Attrahit ille homines, attrahit ille Deos.

ARCIGERI agrotā Junoni nuper Hygeam
Musa ferebatur restituisse suam.
Audit ut hoc Clotbo, ad tumulos cantarier illa,
Defunctis redeat ne quoq; vita, vetat.
Iuppiter annuit, & legem promulgat; ut inter
ARCIGERI vivos dulce perennet opus.

Georgius Hausmanus P. Laur. Cæsar.
Scholæ Dresd, Rector.



Prima Pars.

1.

BASSUS.

..



Bo ne O dul cis O be-
 ni gne Je su O be nig ne Je su re de
 precor per il lum tuum sanguinem per il lum tuum
 san guinem pre ti o sum pre ti o sum pre ti o sum
 quem pro no bis mi se ris ef funde re di gnatus es in
 a ra cru cis ef funde re di gnatus es ef funde re di gnatus
 es in a ra cruce ut ab ji ci as omnes i-

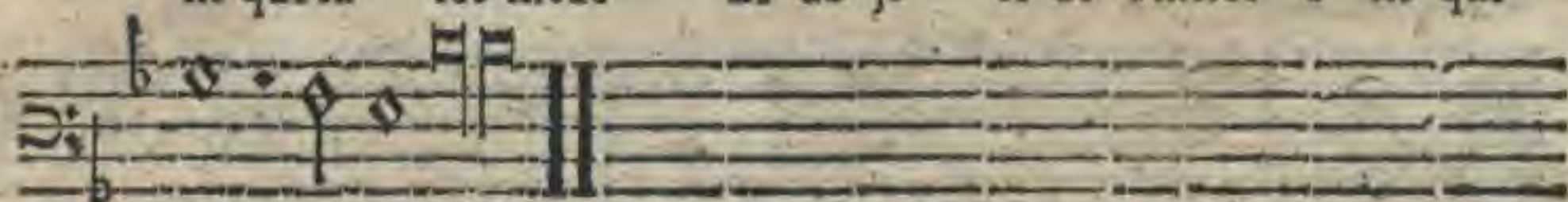
A 2

Cantiones Sacrae. 4. Voce Hein: Sage

BASSUS.



ni qui ta tes meas ut ab ji ci as omnes i ni qui-



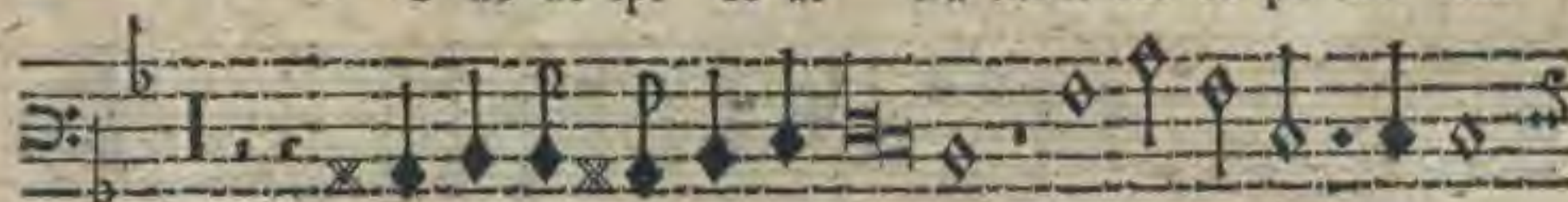
ta tes me as.

Secunda Pars.

II.



T ne de spi ci as hu mi li ter te pe ten tem



hu mi li ter te pe ten tem Et ne de spi ci as



hu mi li ter te pe ten tem Et hoc nomen tuum

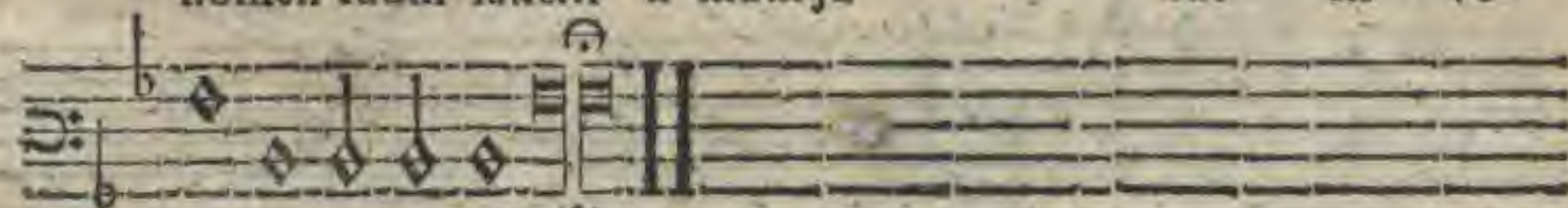


san ctis si mu ta Je sus Et hoc

BASSUS.



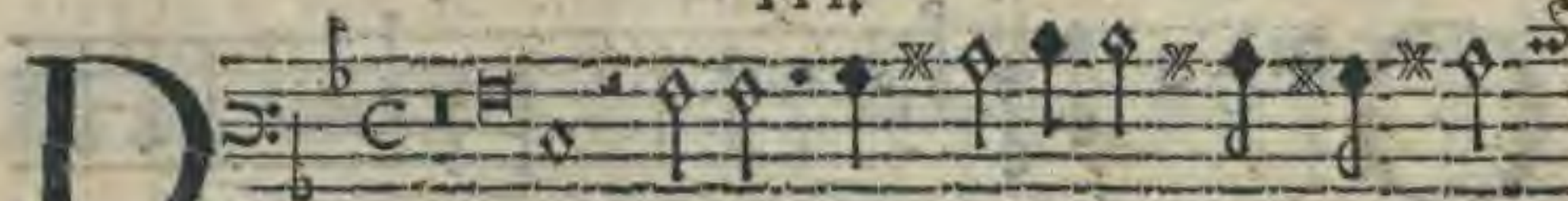
nomen tuum sanctis si mum Je sus in vo-



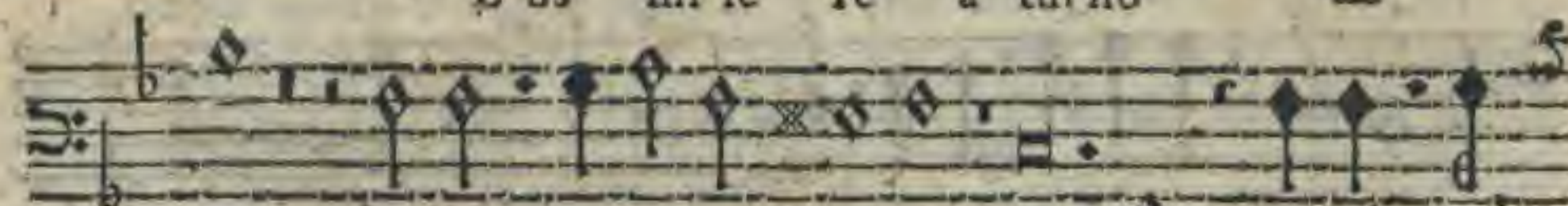
cantem in vo cantem.



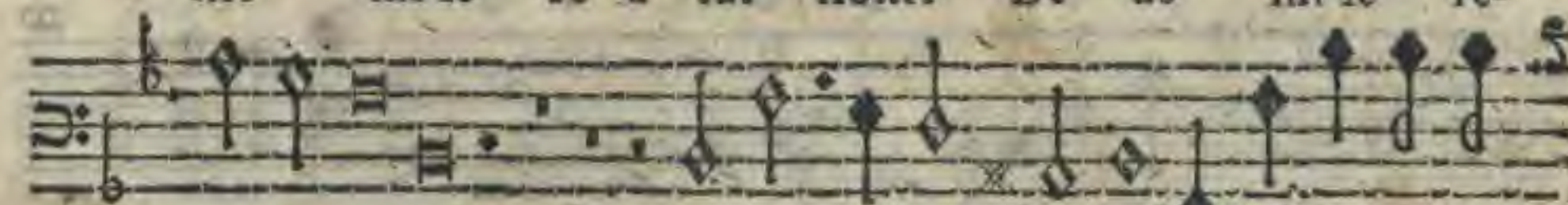
III.



E us mi se re a tur no



stri mi se re a tur nostri De us mi se re-



a tur nostri & be ne di cat no bis il lu mi net



vultum suum il lu mi net vultum suum su per nos su per nos

BASSUS.



supernos Et mi se re a tur nostri il lu mi ner vultum su-



um su per nos & mi se re a tur nostri.



Prima Pars.

IV.



Vid quid commisisti O dulcissime me pu er dulcissime



pu er

O dulcis

si me puer

ij



ut sic ju di ca re

ris quid quid commisisti



O a mantissime ju -- ve nis O a mantissime ju -- ve



nis

ij

O a mantis si me



ju ve nis ut a de o tra

eta



re ris ut a de o tra

eta re ris



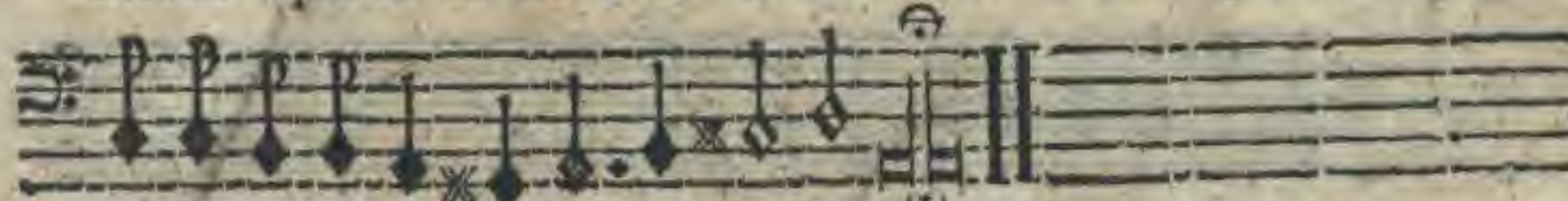
quod scelus tu um quæ noxa tu a quæ causa mortis quæ causa



mortis quæ oc ca si o tu æ damna ti o nis quæ causa



mortis quæ oc ca si o tu æ damna ti o nis quæ oc ca si



o tu æ damna ti o

nis.



Go sum tu i pla ga do lo ris tu æ cul-



pa tu æ culpa tu æ culpa oc ci si o nis e go tu æ



mortis me ri tum tu æ vindi ctæ fla gi tium tu æ vindi-



ctæ fla gi ti um E go e go ij ij cru ci a tus



tu i la bor cru ci a tus tu i la bore go



tu æ pas si o nis li vor cru ci a tus tu i la bore go tu æ

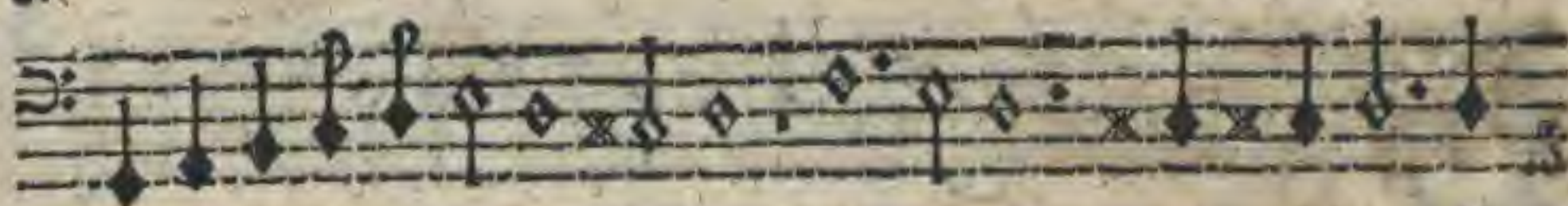


pas si o nis li vor cru ci a tus tu i la bor.

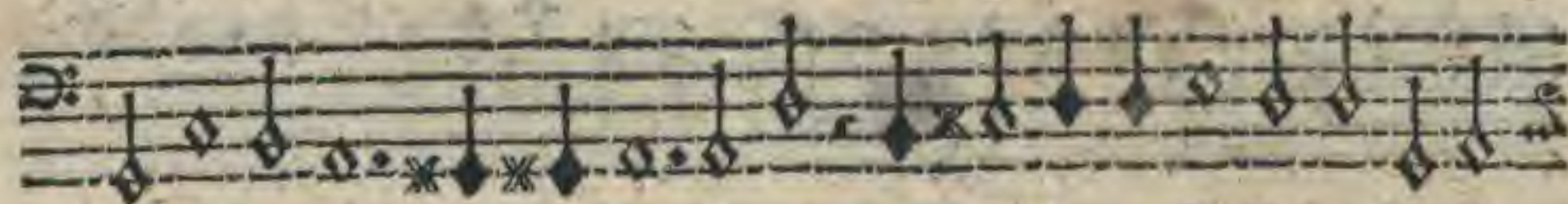
E Go e n i m i n i q u e e g i T u p o e n a m u l -
 t a r i s T u p o e n a m u l t a r i s t u p o e n a t u p o e n a m u l t a r i s E g o
 f a c i n u s a d m i s i E g o f a c i n u s a d m i s i t u u l t i o n e
 t u u l t i o n e p l e c t e r i s t u u l t i o n e p l e c t e r i s E g o
 s u p e r b i v i t u h u m i l i a r i s e g o s u p e r b i v i e g o
 t u m u i e g o t u m u i t u a t t e n u a r i s e g o p r a -
 s u m p s i v e t i t u m T u m o r r i s s u b i i s t i a c u l e u m

B

Cantiones Sacrz. 4. Voc: Hein: Sagi



su bi i sti a cu le --- um E go po mi dulce di-



neme go po mi dulce di nem tu fel lis gu sta sti a ma ri-



tu di nem E go po mi dulce di nem tu fel lis gu sta sti



tu fel lis gu sta sti a ma ri tu di nem.



Quarta Pars.

VII.



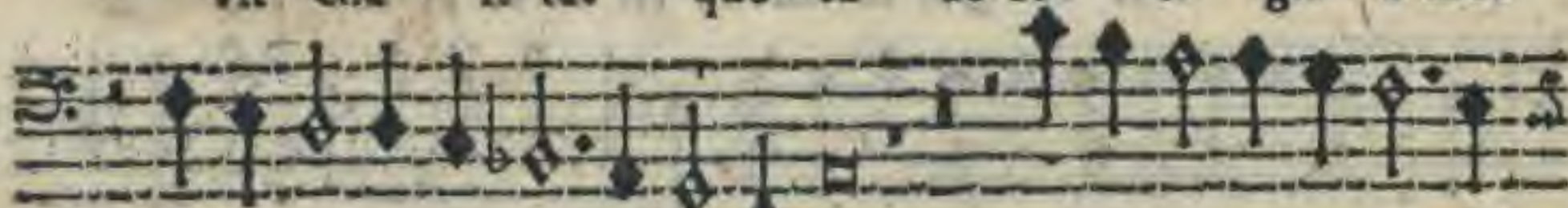
Vo nate: Quo tu a fla gra



vit cha ri tas quo tu a fla gra



vit cha ri tas quo tu us at ti git a mor



quo per ve nit compas si o quo per ve nit compas



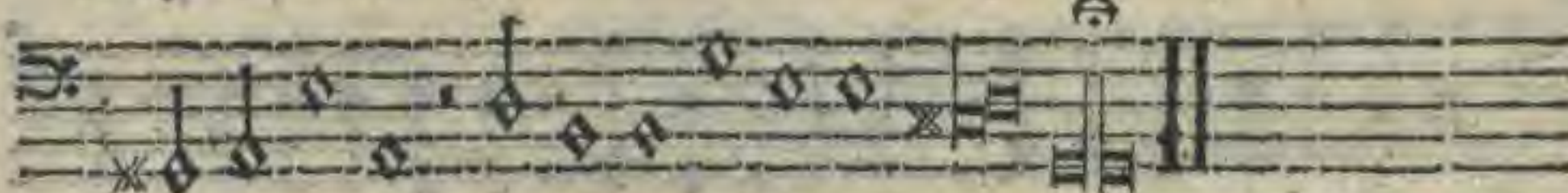
si o quid ti bi re tri bu am pro omni bus que re



tri bu i sti mi -- hi pro omnibus que re tri bu i sti mi



hi pro omnibus que re tri bu i sti mi -- hi que re tri bu



i sti mi hi Rex meus & De us me us.

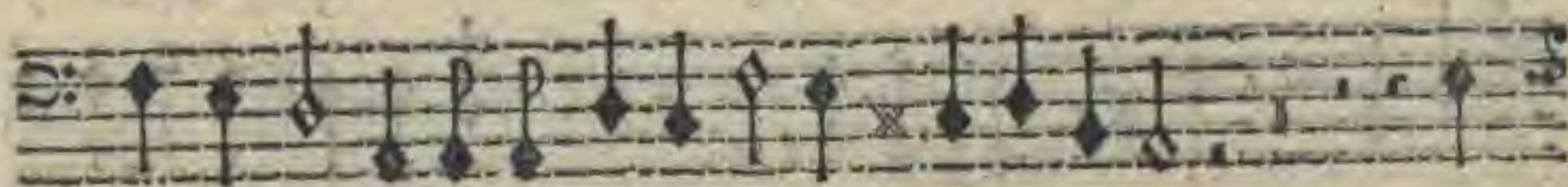




A li cem sa lu ta ris ac ci pi am &



no men Do mi ni in vo ca bo Ca li cem sa lu ta ris ac-



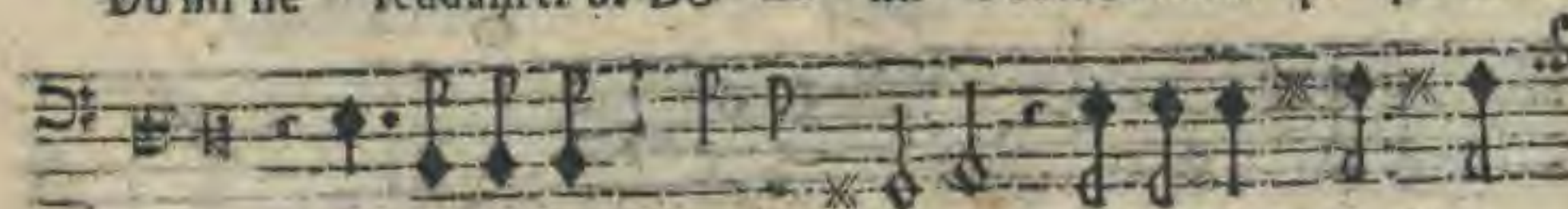
ci pi am Ca li cem sa lu ta ris ac ci pi am &



no men Do mi ni in vo ca bo Vo ta me a reddam ti bi



Do mi ne reddam ti bi Do mi ni coram omni po pu lo



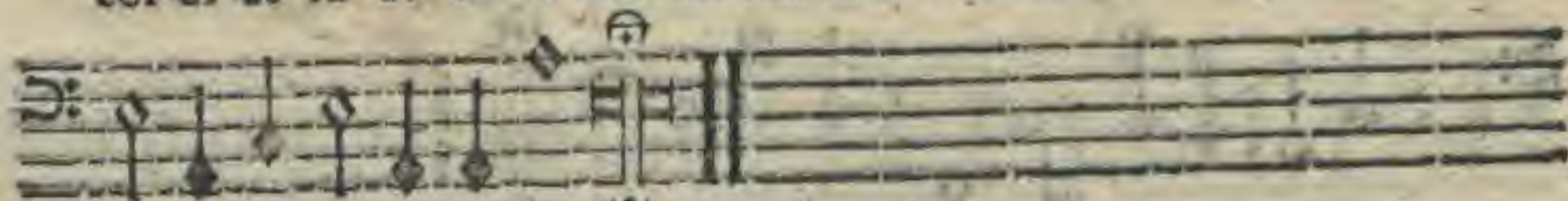
& mi se ri er tu as in a ter num can-



na — bo canta bo ij canta bo & mi se ri-



cor di as tu as in æ ternum can ta bo can ta bo ij or can-



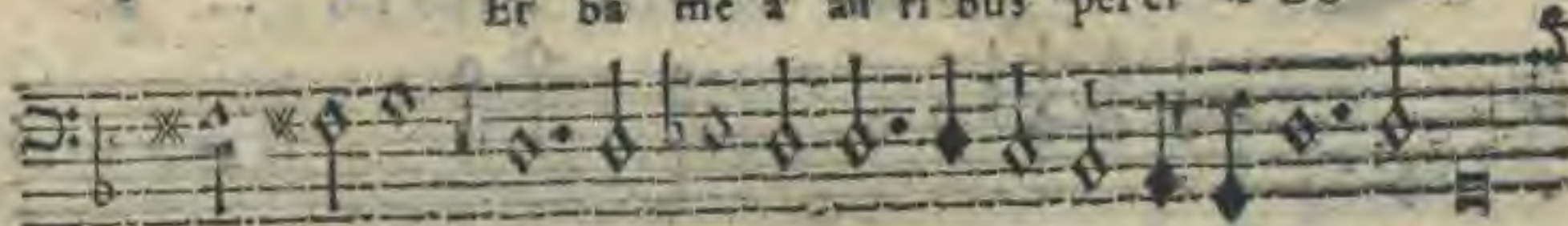
ta bo can ta bo can ta bo.

Prima Pars.

IX.



Er ba me a au ri bus per ci pe Do



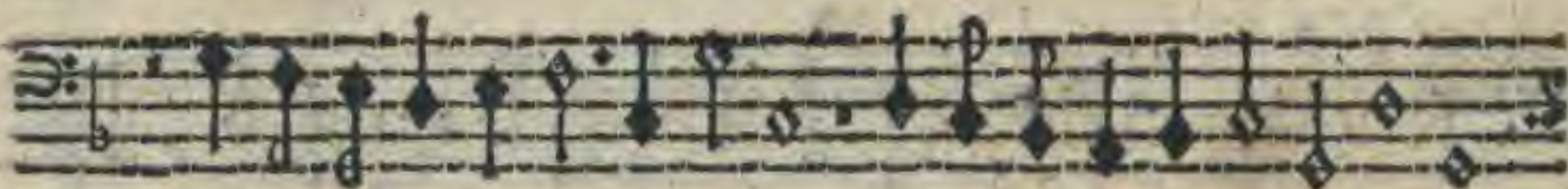
mi ne Ver ba me a au ri bus per ci pe



au ri bus per ci pe Do mitte in tel li ge cla-



morem me um in tel li ge clamorem meum In ten de



vo ci o ra ti o nis me x vo ci o ra ti o nis me x

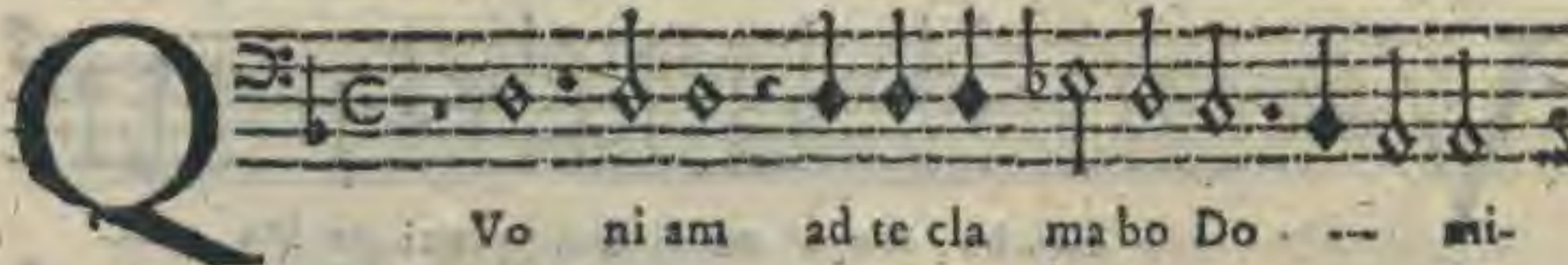


Rex me — us & De us me us.



Secunda Pars,

X.



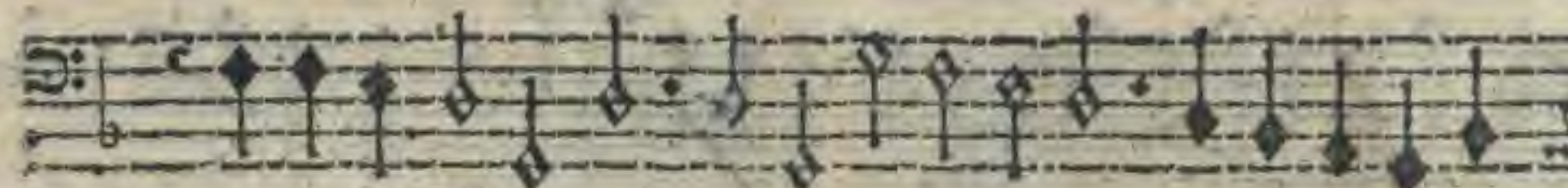
Vo ni am ad te cla ma bo Do — mi-



ne ad te cla mabo ad te cla mabo Do mi ne



ad te cla ma bo Do mi ne ij



ad te cla ma bo Do mi ne mane ex au



di es mane ex au di es vo



cem meam vo



cem meam mane a sta bo ri bi ma-



ne a sta bo ri bi & vi de



bo.



E Go dor mi o & cor me um

vi gi lat & cor me um vi — gi-

-lat El go dor — mi o & cor me um vi gi lat

& cor me um vi gi lat a pe ri a pe ri ij

a pe ri mi hi a pe ri ij a pe ri a pe ri mi hi

so ror mea columba mea im ma cu la ta mea so ror mea

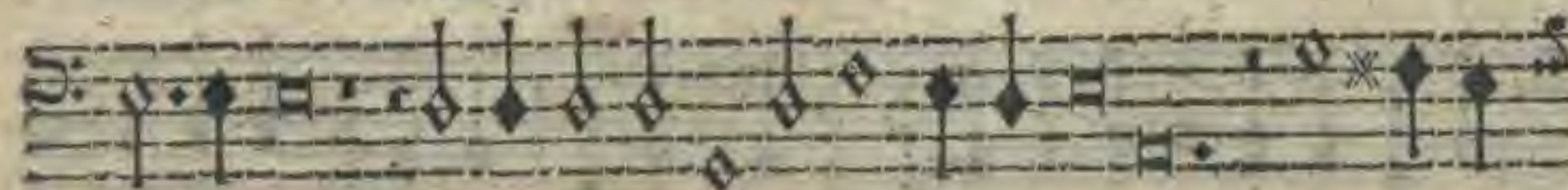
co lum ba me a im ma cu la ta me a Quia ca put me-



umple num est ro re plenum est ro re & cincin ni mei gut-



tis no cti um & cin cin ni me i gut -- tis



no cti um Quia ca put meum plenum est ro re ple num est



ro re & cincin ni mei gut -- tis no cti um.



Secunda Pars.

XII.



Ul ne ra sti cor meum vul ne ra sti cor me --



um ij fi li a cha -- ris si ma

C

Cantiones Sacrae, 4. Voc: Hein: Sag:



in u no o cu lo rum tu o rum in u no o cu lo rum in



u no o cu lo rum in u no o cu lo rum tu o rum in



u no o cu lo rum ij tu o rum vul ne ra-



sti cor meum

ij

in u no



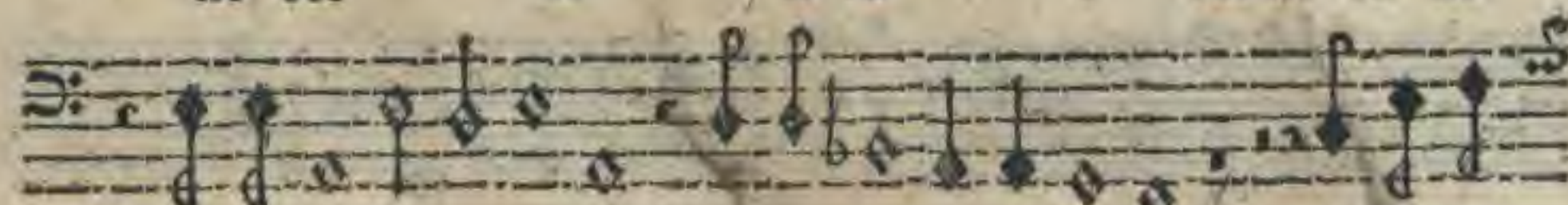
cri



ne col

li tu

i vul ne ra sti



vul ne ra sti cor meum

ij

in u no



cri — ne in a no cri



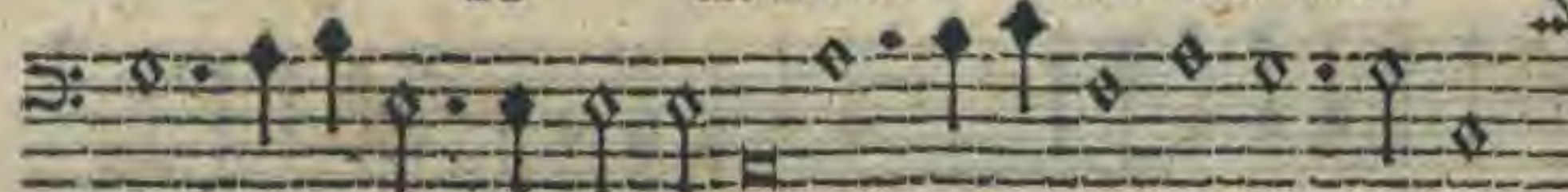
ne col — li tu i.



XIII.



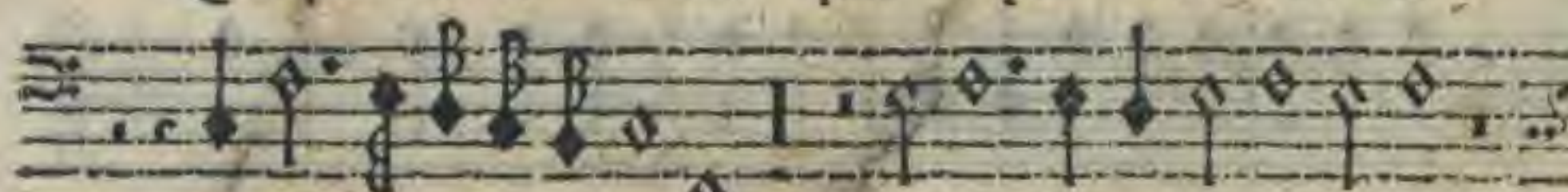
Eu mi hi heu mi hi Do mi ne



Heu mi hi Do mi ne Heu mi hi Do mi ne



Quia pec ca vi ni mis quia pec ca vi ni mis



in vi ta me a quid fa ci am mi — ser



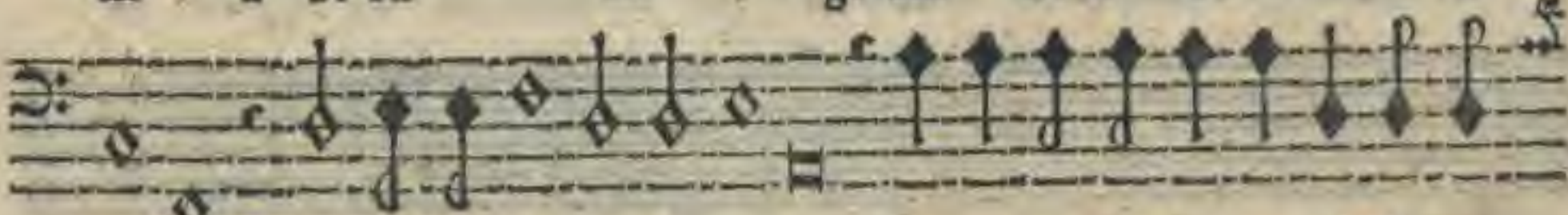
u bi fu

gi am quid fa ci am mi



hi u bi fu

gi am ni si ad te De us



me us ni si ad te De us me us dum ve ne ris in no vis si mo



di e mi se re re me i mi se re re me i dum ve ne ris



in no vis si mo di e mi se re re me i dum ve ne ris



in no vis si mo di e mi se re re mi se re re me i



dum ve ne ris in no vis si mo di e mi se re re me i

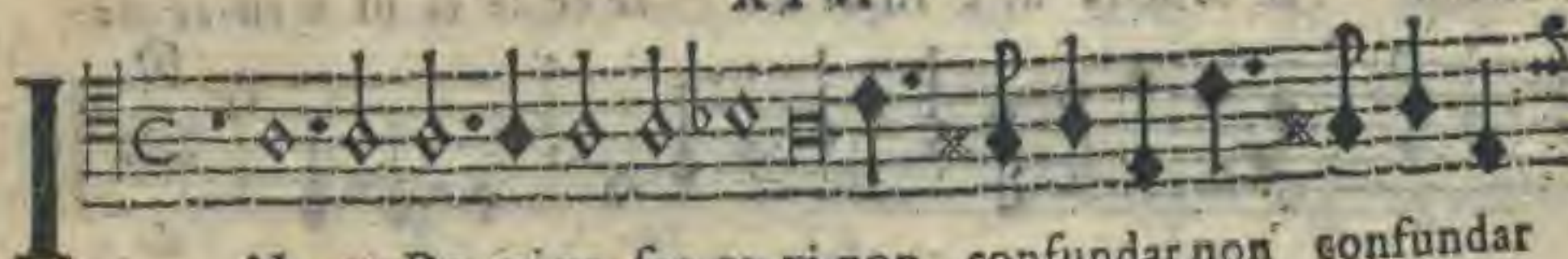


mi se re re me i dum ve ne ris in no vis si mo di e



mi se re re me i.

XIV.



N te Do mine spe ra vi non confundar non confundar



ij non confundar in æ — ternum In te Do mi-



ne spe ra — vi non confundar ij non con-



fundar in æ ternum in ju sti ti a tu a li be ra me



li be rame li be rame in ju sti ti a tu a li be ra me



li be ra me ac ce le ra ut e ru as me Inclina in clina aurem



tuam ac ce le ra ut e ru as me ac ce le ra ut e ru as me



ij

ut e ru as me ut e ru as me.



XV.



ul cis si me & be nignis si me Christe



dul cis si me & be nignis si me Christe & be nig-



nif si me Chrifte in fun — de ob se ero



in fun — de ob se ero mul ti tu di nem dul ce-



di nist u & cha ri ta tis tu x pe cto ri



me o pe cto ri me o ut ni hil ter re num ni hil car-



na le de si de rem vel co gi tem Sed te solum



amem te so lum ha beam in o re & in cor de me o ut



ni hil ter re num ni hil car na le de si de rem vel co gi tem



Sed te so luma mente so lum habe am in o re & in



cor de me o.



XVI.



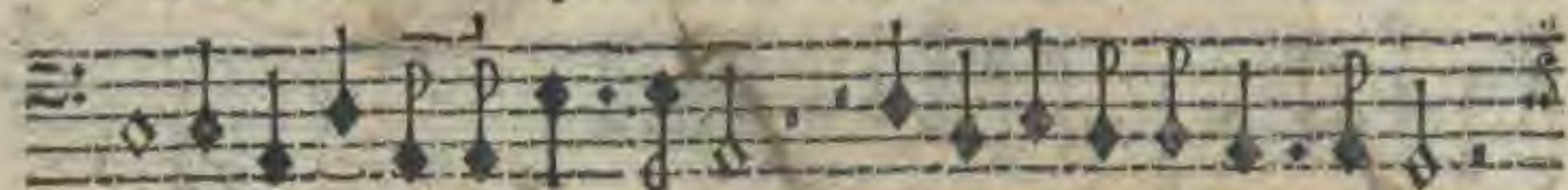
Si cut Mo ses Ser pen tem in de ser to ex al ta vit



Si cut Mo ses Ser pen tem in de ser to ex al ta vit ex al ta vit



Si cut Mo se sa lus pen tem in de ser to ex al ta vit ex al ta



vit i ta fi li um ho mi nis i ta fi li um ho mi nis

BASSUS.

31



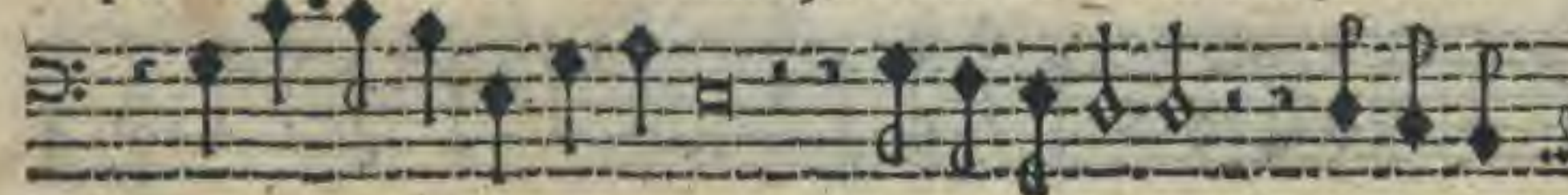
o por tet ex al ta ri o portet ex al ta ri o-



portet ex al ta ri o por tet ex al ta ri o-



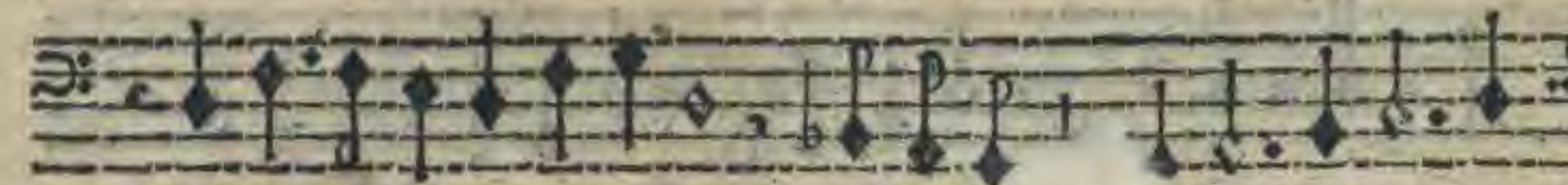
por tet ex al ta ri ut omnis qui credit in e um non pe re at



non pe re at sed ha be at vi tam æ ternam ij



vi tam æ ternam non pe re at ij



non pe re at sed ha be at vi tam æ ..



nam.

D

Cantiones Sacrae. 4. Voc: Hein: Sag:

33

S Pes me a Christe De us spes me a Christe De us

ho mi num tu dul cis a mator ho mi-

num tu dul cis a mator tu dul cis a mator

ij tu dulcis a ma tor vi ta & sa lus Lux

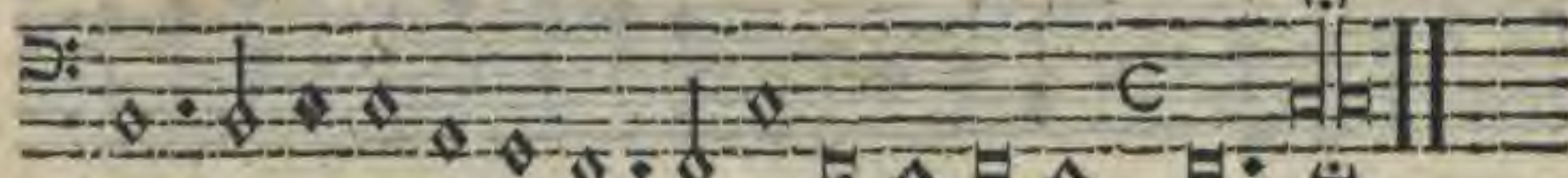
vi a vi ta & sa lus Lux vi

vi ta & te de precor sup pli co & ro go

Te de pre cor sup pli co & ro go ut per te am bu lem



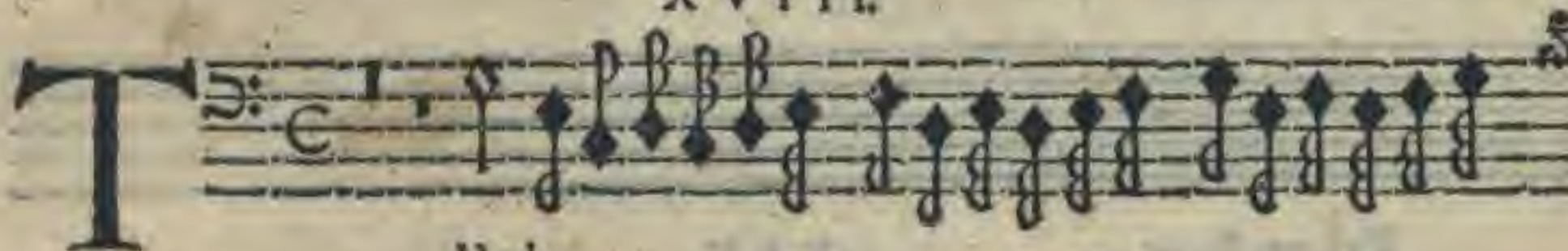
ad te per ve ni am in te re qui es cam ut per te



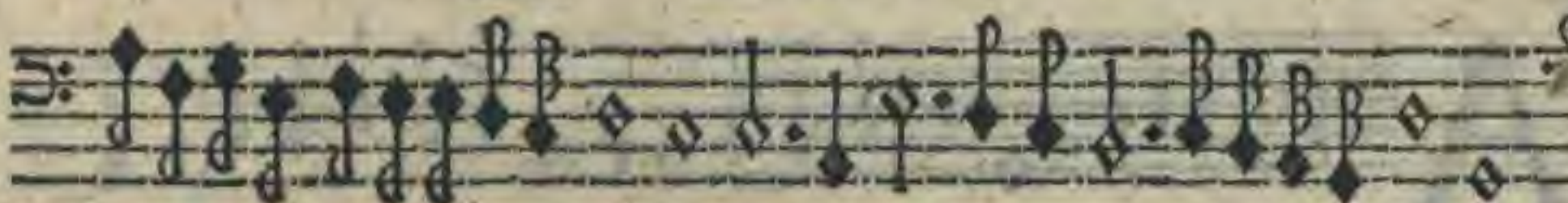
am bulem ad te per ve ni am in te re qui es cam.



XVIII.



Ur ba



bor sed non per tur ba bor



tur ba



bor sed non per

tur ba bor

D 2

35



Sed non pertur — ba bor quia vul ne rum



Sal va to ris me i re cor da bor quia vul nerum Salva to ris



me i re corda bor.



Prima Pars.

XIX.



D Do — minum cum tribula —



rer ad Do — minum cum tribula — rer



eum tribu la — rer clama —



vi & ex au di vit me Do



mi ne li be ra a nimam li be ra a nimam me am



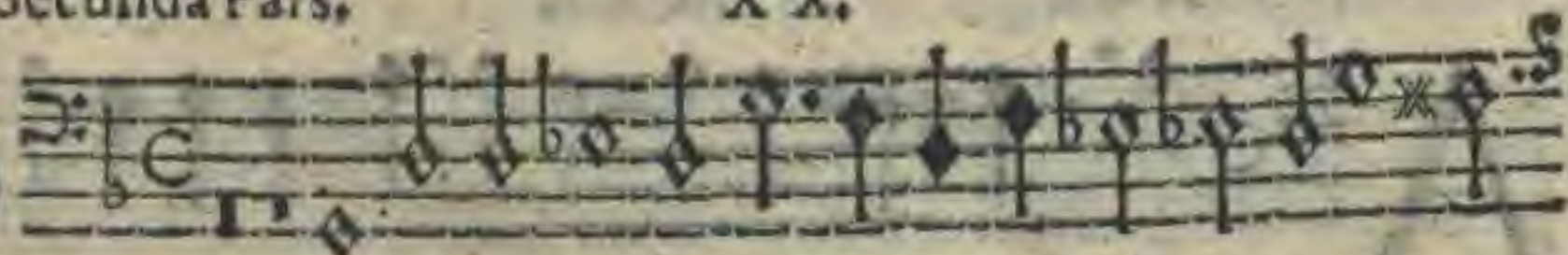
la bi is i ni quis & a lin gua do lo fa.



Secunda Pars.

X X.

Q



Vid de tur ti bi au quid ap po na tur ti



bi au quid ap po na tur ti bi



ad linguam do lo sam ad linguam do lo — sam



fa — git te po tentis a cu te cum carbo ni bus



cum carbo ni bus de so la to — ri is de so la to ri is



cum carbo ni bus de so la to ri is de so la to ri is.



Prima Pars.

XXI.

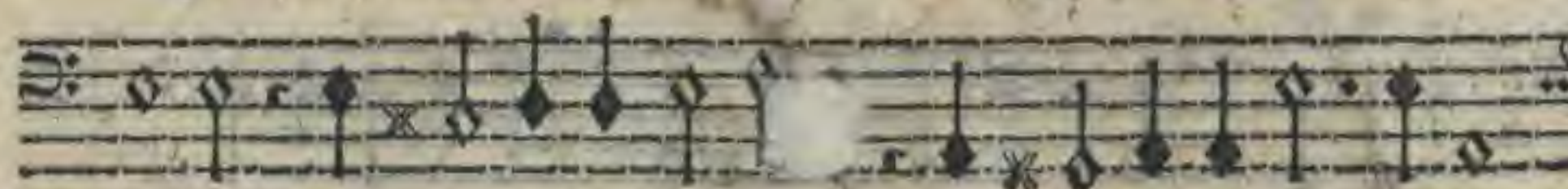
A



Spi ce pa — ter pi if si mum fi li um



pi if si mum fi li um ij A spi ce



pa ter pi if si mum fi li um ij



pro me tam impi a passum ij



re spi ce elementis si me Rex quis pa ti tur clemen-



tis si me Rex clementis si me Rex quis pa ti tur quis pa ti-



tur ij & re mi ni sce re be nignus & re mi-



ni sce re be nig nus & re mi ni sce re be nignus pro quo



pa ti tur pro quo pa ti tur & re mi ni sce re be nig nus



& re mi ni sce re benignus pro quo pa ti tur.



On ne hic est mi Do mi ne in nocens il le



non ne hic est mi Do mi ne nonne hic est mi Do mi ne



in nocens il le quem ut servum re di me res fi li um



tra di di sti fi li um tra di di sti quem ut servum re di me res



ij quem ut ser vum re di me res



fi li um tra di di sti.

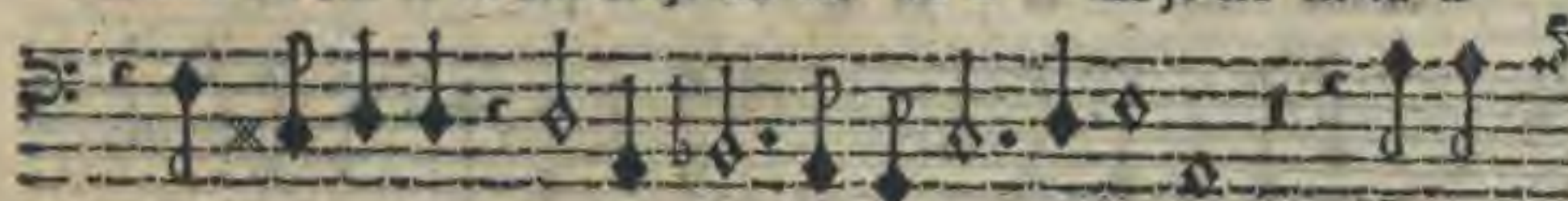




Re duc Do mi ne De us me us Re duc Do mi ne De us



meus cu los ma je sta tis tu a ma je sta tis tu a



su pe re pus in ef fa bi lis pi e ta tis in tq-



e re dul cem na tum in tu e re dul cem na tum



to to to to cor po re ex ten sum



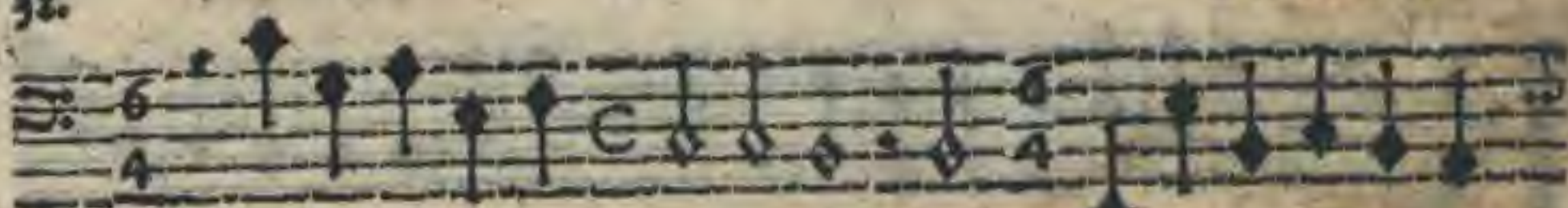
cer ne ma nus in no xi as pi o ma nantes san gui ne



cer ne ma nus in no xi as pi o ma nantes sanguine

E

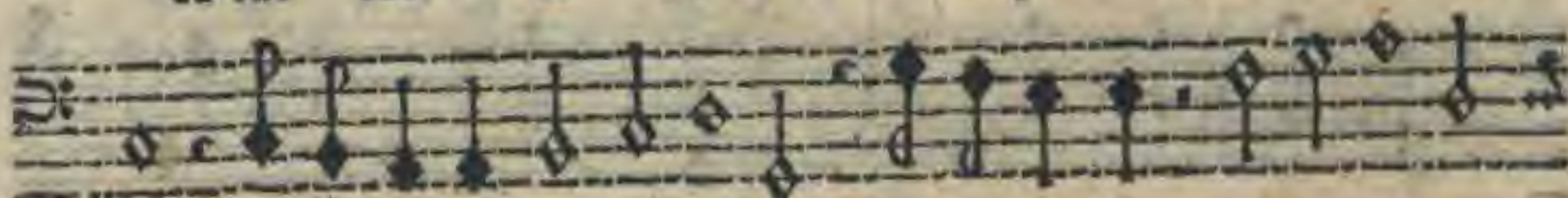
Cantiones Sacrae 4. Voc: Hein: Sag:



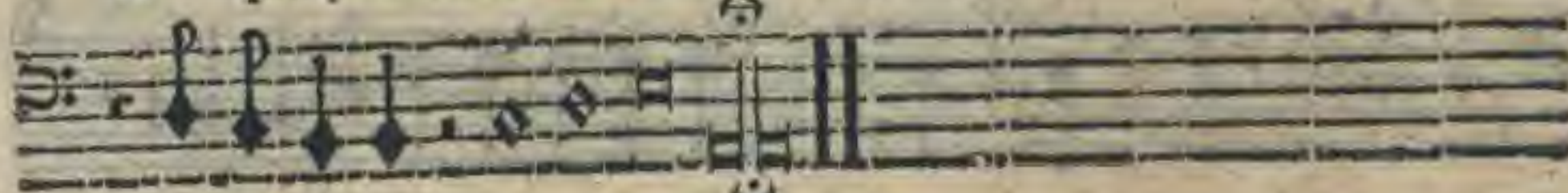
& re mitte pla ca tus sce le ra & re mitte pla-



ca tus sce — le ra & re mitte pla ca tus sce — le-



ra quæ patrarunt manus me æ quæ patrarunt manus me æ



quæ pa trarunt manus me æ.



Prima Pars.

XXIV.



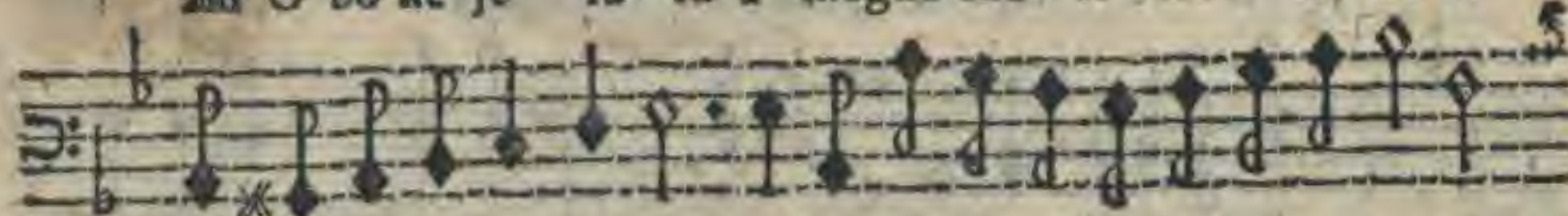
ti pe re mi net om nem scien ti am O bo ne



Je su tua magna cha ri tas su pe re mi net om nem sci en ti-



am O bo ne Je su tu a magna cha ri tas O bo ne



Je su tu a magna cha ri tas O bo ne Je su tu a magna



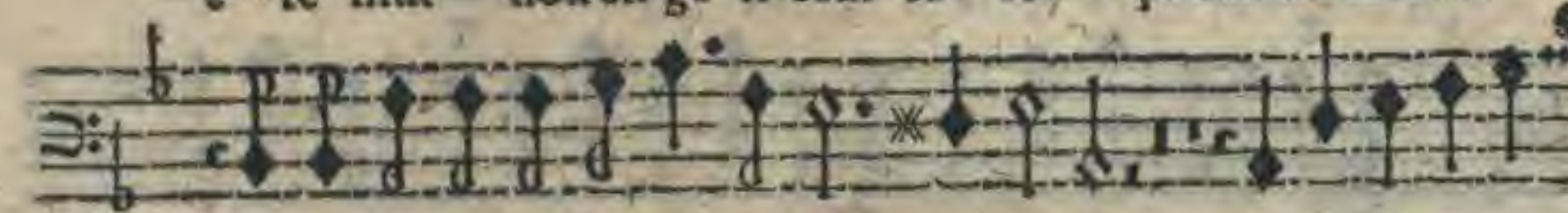
cha ri tas quam o stendi sti no bis in di gnis pro



fo la bo ni ta te & pi e ta te tu a hu manam



e te nim non an ge li cam su sci pi ens na tu ram



non an ge li cam su sci pi ens na tu ram ve xi sti super



omnes coelos super omnes choro angelo — ram super Cherubim



su per Se raphin ad dex te ram pa tris ad



dex te ram pa tris te laudant An ge li a dorant



do mi na ti o nes & omnes vir tu tes cae lo rum



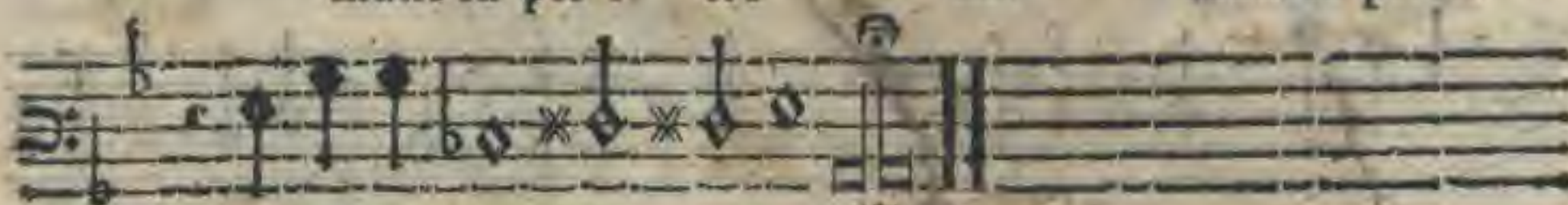
tre munt su per se tre munt



su per se & su per ho mi nem De um tre



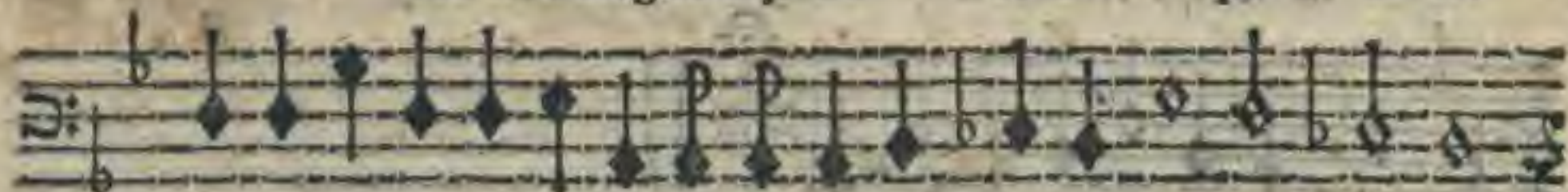
munt su per se tre munt su per se



& su per ho mi nem De um



Ro hoc magno my ste — ri o pi e ta tis



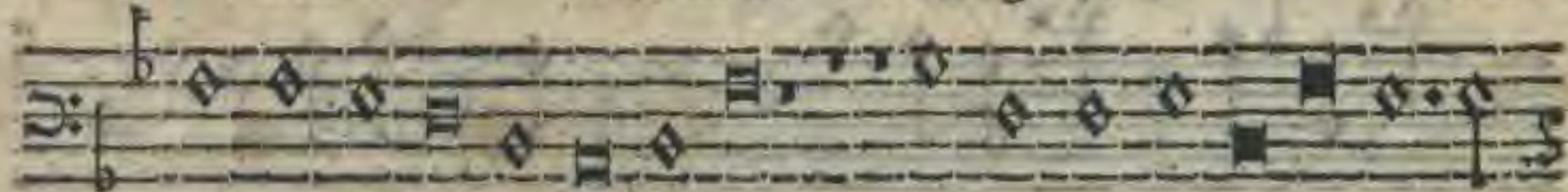
be ne di co & glo ri fi co no men san ctum tuum Rex Chri-



ste fi li Ma ri æ fi li Ma ri æ fi li De i vi-



ventis Ti bi sit ho nor & glo ri æ eum



pa tre & san cto Spi ri tu cum pa tre & san cto Spi ri-



tu in sem pi ter na se cu la se — cu la in sem pi-



ter na se cu la ij in sem pi ter na se cu la



in semp̄ ter na se - cu la ij



in semp̄ ter na se - cu la.



Prima Pars.

XXVI.

D



non est ex al ta tum cor meum non est ex al ta tum cor meum



ne que e la — ti sunt o cu li me i



ne que e la — ti sunt ne que e la ti sunt



o cu li me i o cu li me i Ne que am bu la



vi in mag nis ne que in mi ra bi



li bus fu per me



fu per me ne que in mi ra bi



li bus fu



per me.

S In non humil: Sed ex al ta vi sed ex al ta vi ij

a nimam meam Si non humi li ter sen ti e bam sed

ex al ta vi sed ex al ta vi ij a nimam meam

a nimam meam su per ma trem su am su per

matrem su per ma trem su am i ta re tri bu ti-

o in a ni ma mea i ta re tri bu ti o in a ni ma

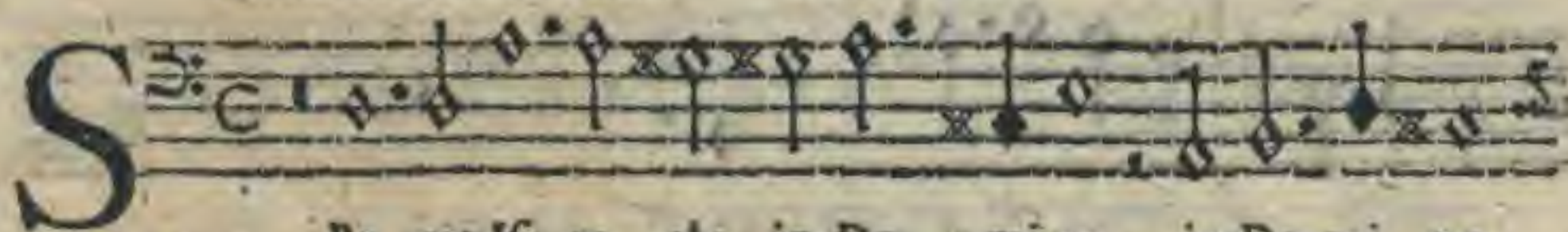
me a in a ni ma me



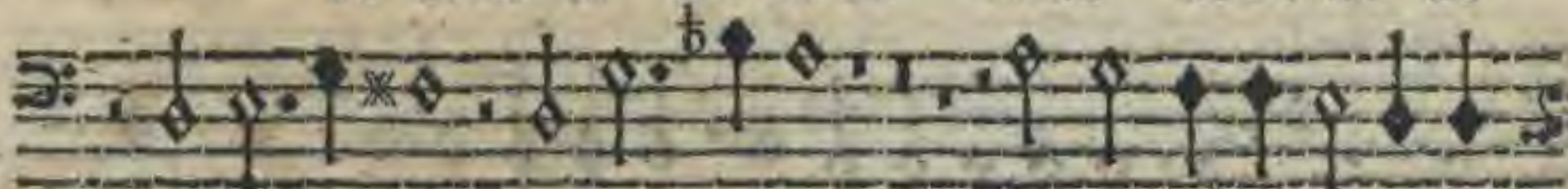
2. in a ni ma me



Tertia & ultima Pars. XXVIII.



Pe ret Is ra el in Do mi no in Do mi no



ij in Do mi no ex hoc nunc & usque in

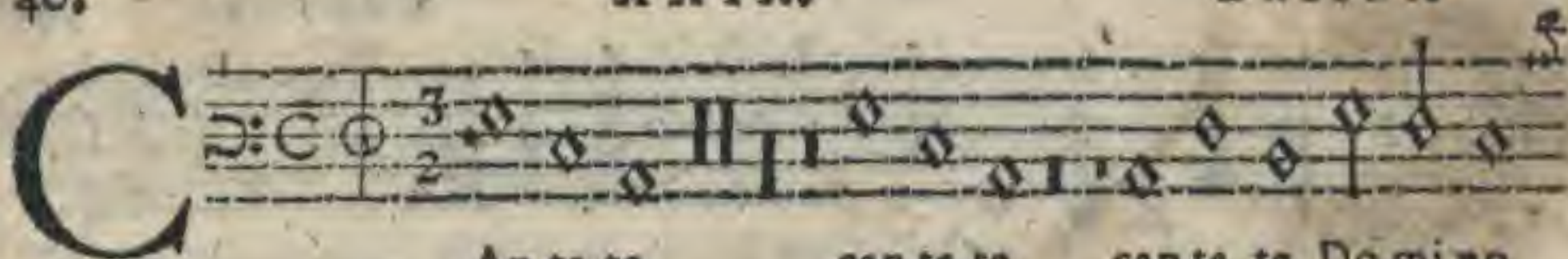


se cu lum ex hoc nunc & usque in se cu lum ij

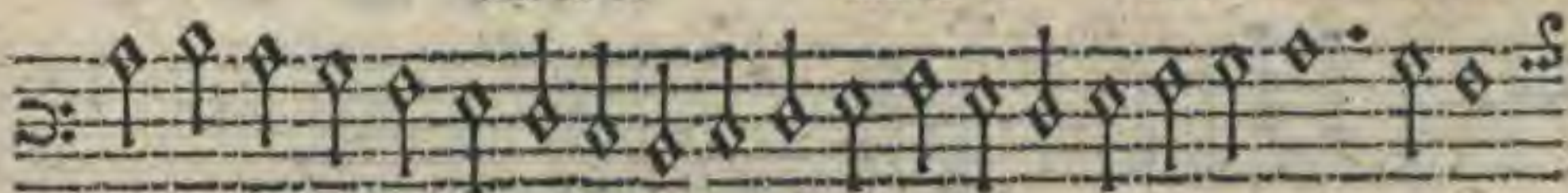


usque cu lum.

Cantion. Sacra. 4. Voc: Hein: Sagi

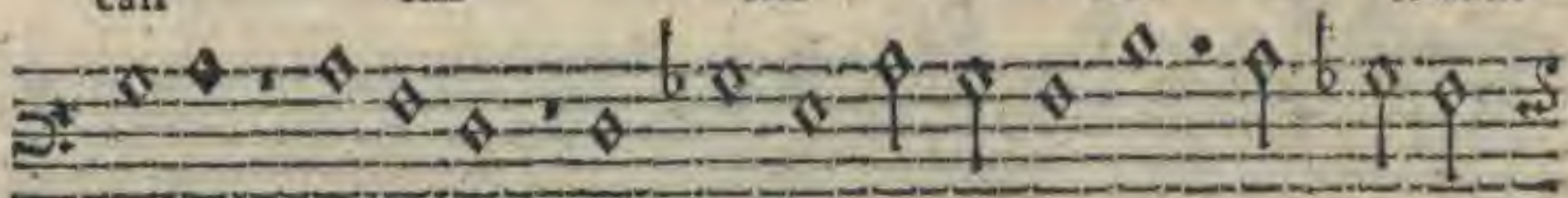


An ta te can ta te can ta te Do mi no



can

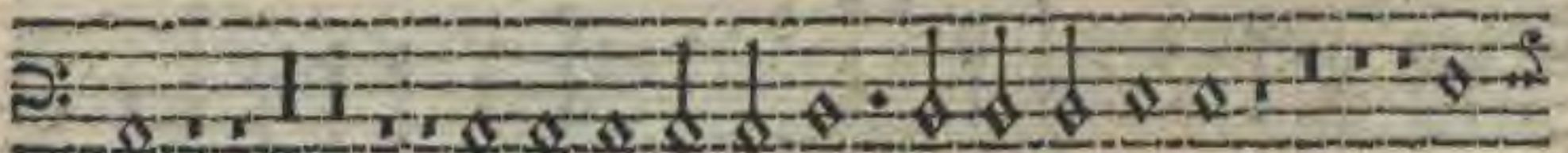
ti cum



novum can ta te can ta te Do mi no can



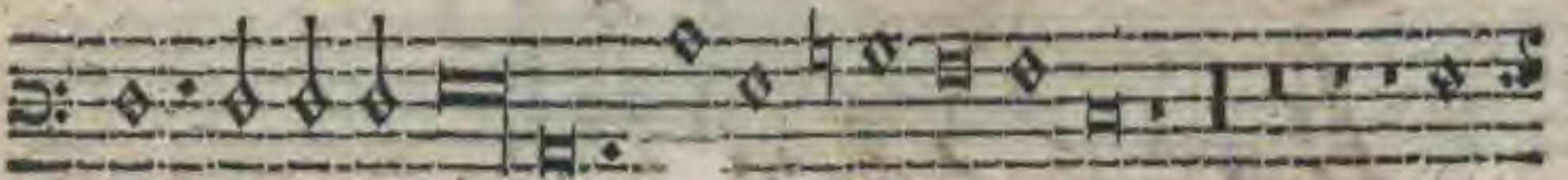
ti cum novum can ta te can ta



te laus e jus in Ec cle si a sanctorum laus

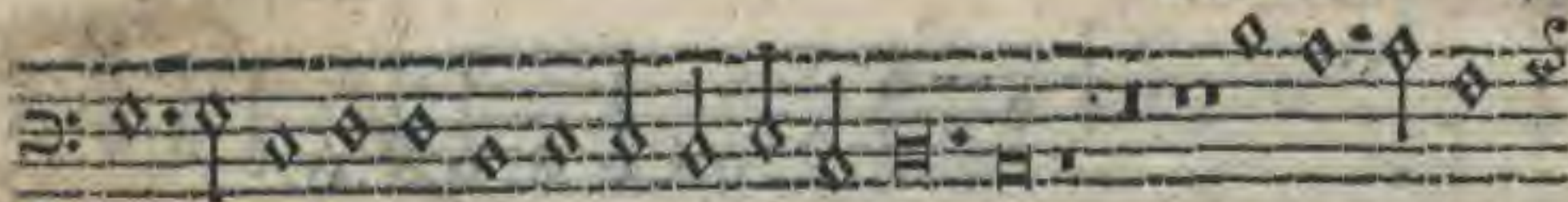


e jus in Ec cle si a san cto rum laus e jus in Ec

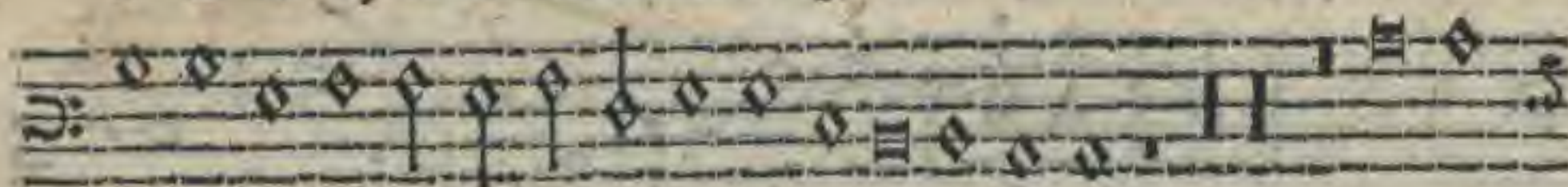


cle si a san cto rum laus vir Is ra el

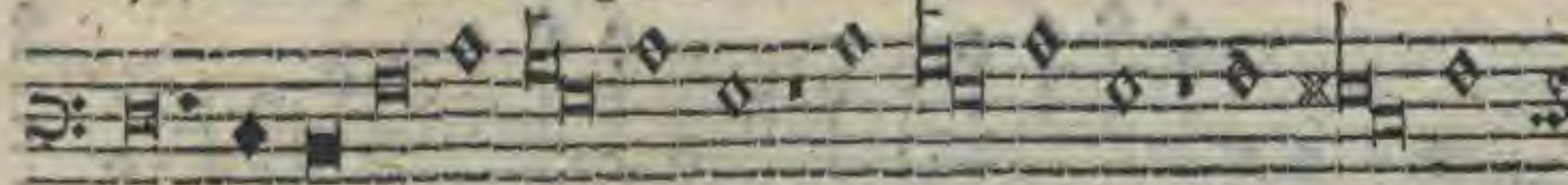
&



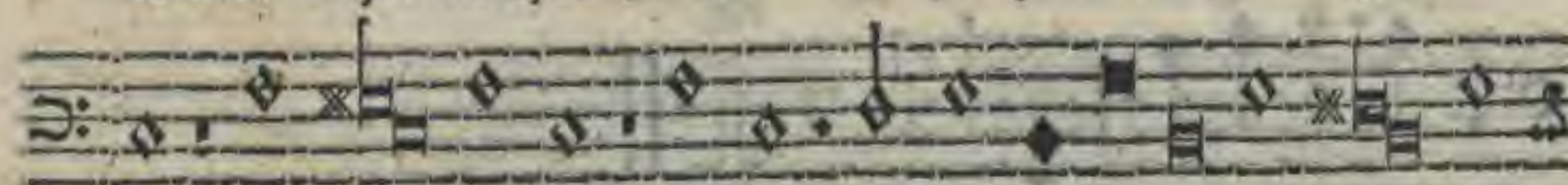
fi li æ Sy on ex ul tent in re ge su o & fi li æ



Sy on ex ul tent in re ge su o in re ge su o Laudent



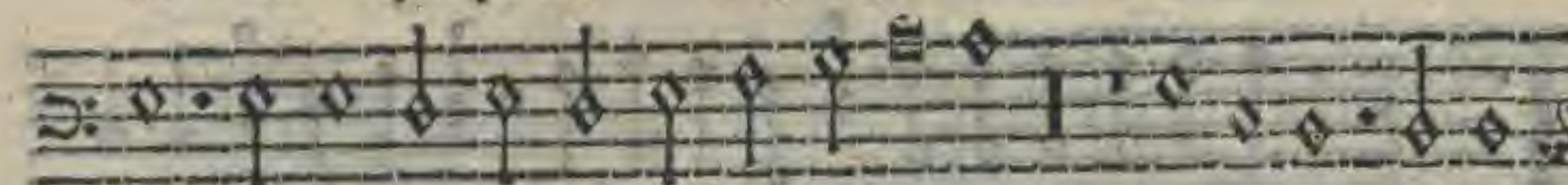
no men e jus in tym pa no ia tym pa no ij



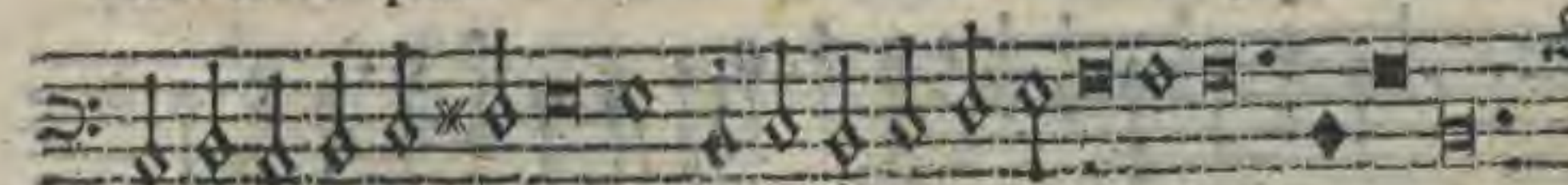
in tym pa no in tym pa no & choro in tym pa-



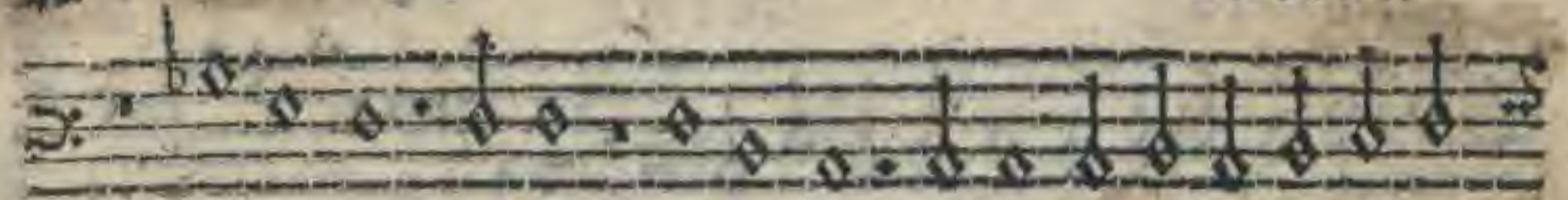
no in tym pa no in tym pa no & choro in psal-



te ri o psal lant in psalte ri o



psal lant psal lant psallant e i



in psal te ri o. ij psal —



lant psal — lant psal lant e i psallant psal-



lant e i psal — lant psal — lant



psal — lant e i.



— XXX. —



Dei ter brachia Sal va to ris me i & vi ve re vo le



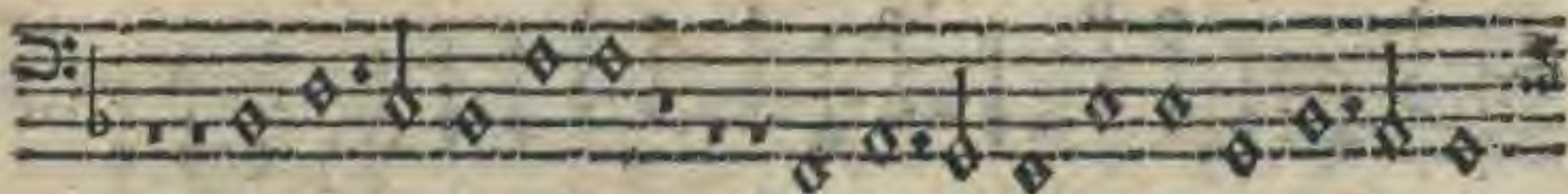
& vi ve re vo le ij & me ri cu pi o



In ter brachia Sal va to ris me i in ter brachi a



Sal va to ris me i ij



& vi ve re vo lo & vi ve re vo lo ij



& vi ve re vo lo & mo ri & mo ri aui pi o



ij i bi se cu rus decante



bo Ex al ta



bo te Do mi ne quoniam fu sce pi Ri mo ex al



ta — bo te Do mi ne ex al ta —



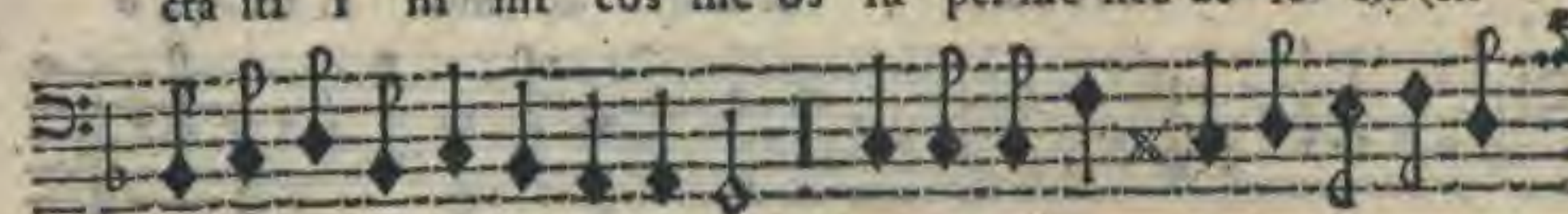
bo te Do mi ne quoniam su sce pi sti me nec de le-



cta sti i ni mi cos me os su per me su per me nec de le-



cta sti i ni mi cos me os su per me nec de le cta sti



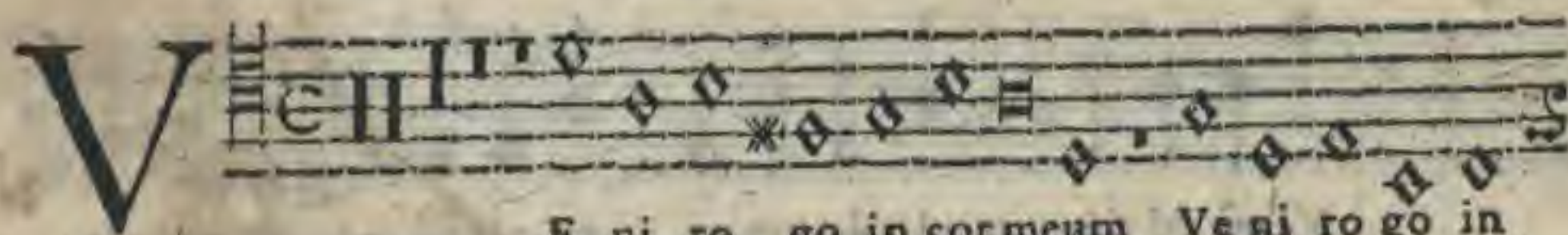
i ni mi cos me os su per me nec de le cta sti i ni mi cos



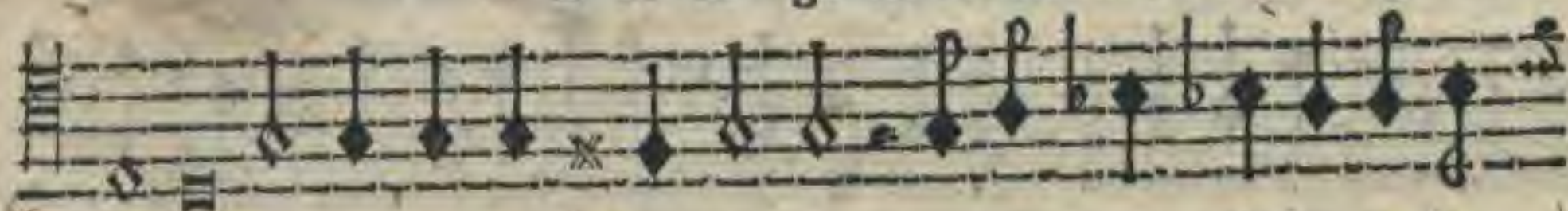
me os su per me nec de le cta sti i ni mi cos me os su per me



su per me



E ni ro go in cormeum Ve ni ro go in



cormeum & ab u ber ta te volup ta tis tu x in



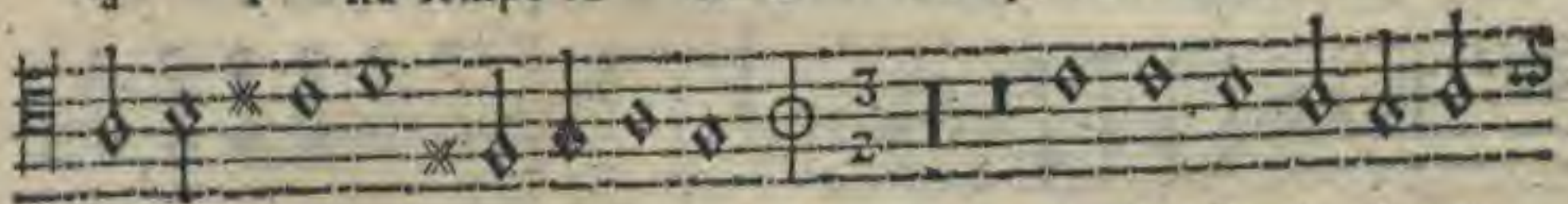
bri a il lud in e



bri a il lud ut ob li vi scar i sta tem po ra li-

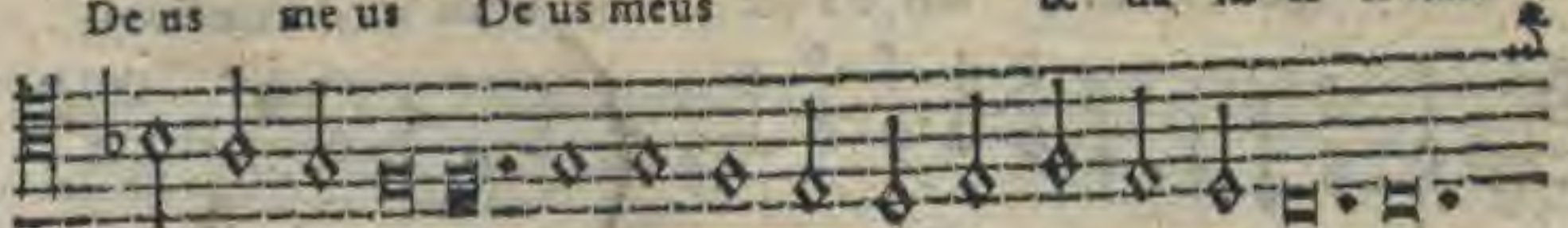


a i sta tem po ra li a ad ju va me Do mi ne



De us me us De us meus

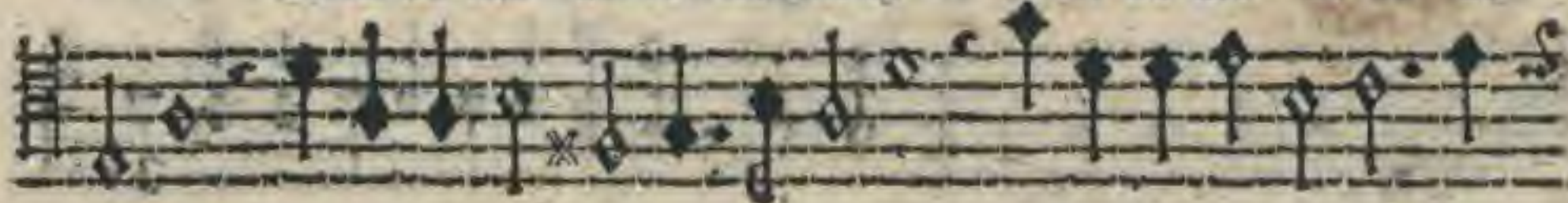
& da la ti ti am



in cor de me o & da la ti ti am in cor de me o



Ve ni ad me ut vi de am te ve ni ad me ut vi de



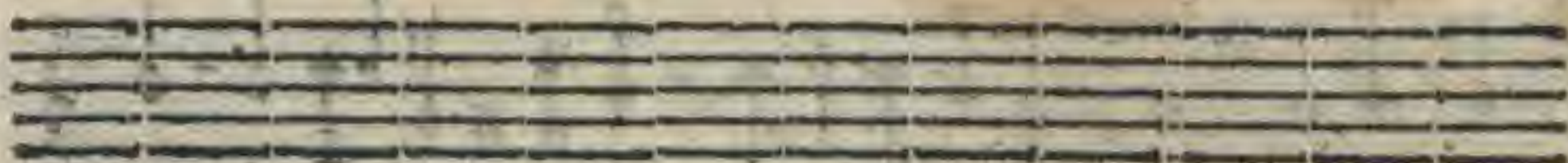
am te

ij

ve ni ad me ut vi de



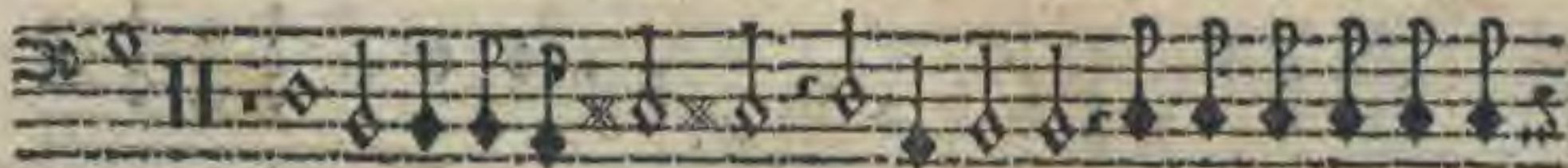
am te ve ni ad me ut vi de am te.



XXXII.



Ec ce ad vo ca tus meus a pud te De um pa



trém Ec ce ho sti a san cta & per fe cta in o dorem suavi



ra tis ob la

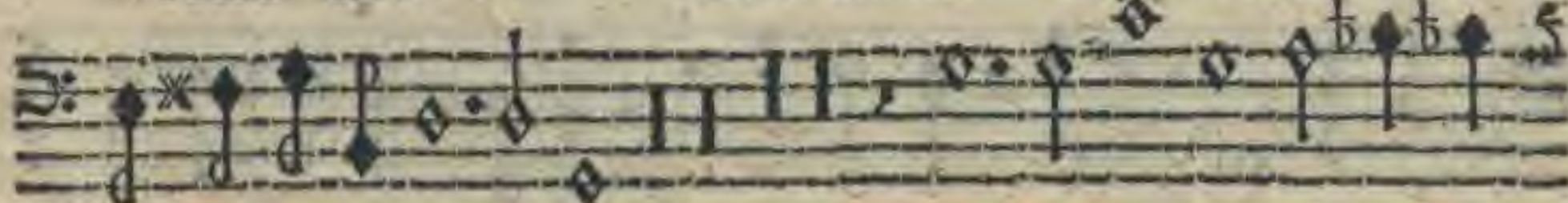
ta & ac cep ta Ec ce ij ec



ce agnus si ne ma cu la quicoram se ronden ti bus



obmu tu it os su um non a pe ru it os



su um non a pe ru it per hunc sumum Medi a-



to rem ponti si cem & Sal va to rem ex as



di nos clementis si me pa ter clementis si me



pa -- ter.



G

Cantiones Sacre 4. Voc: Hein: Bag:

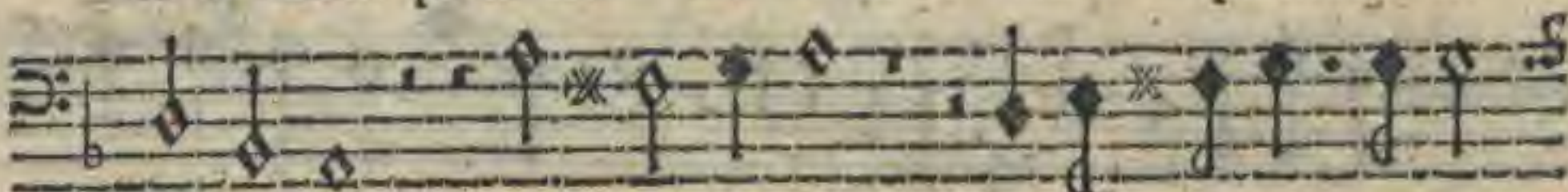


Domine:

Ne que in i ra tu a neque in i ra



tu a corri pi as me mi se re re me i quoniam in-



firmus sum in fir mus sum fa na me Do mi ne



quoniam con tur ba ta sunt of fa me a &



a ni ma me a tur ba ta est val de & a ni ma me a



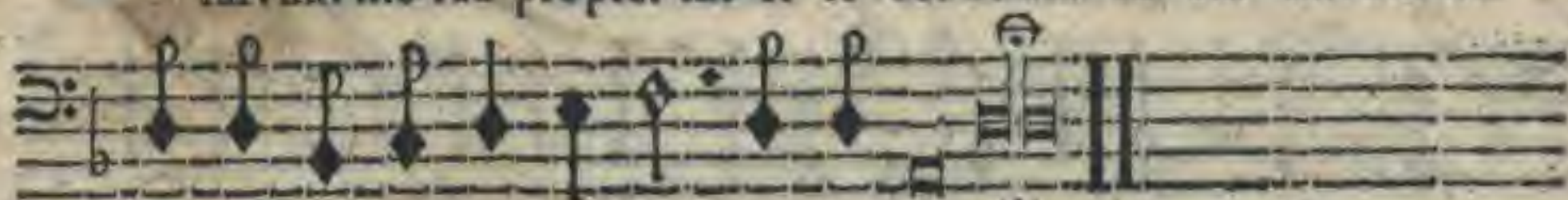
tur ba ta est val de & tu Do mi ne us quequo



& tu Do mi ne us quequo us quequo saluum me fac



salvum me fac propter mi se ri cor di am tu am salvum me



fac propter mi se ri cor di am tu am.



Secunda Pars. à 3. XXXIV.



Vo ni am non est in mor te qui mo-



mor sit tu i in in fer no ti bi quis con fi te bi-



tur in in fer no ti bi quis con fi te bi tur



la va bo per sin gu los no des le ctum me nm la-



va bo per sin gu los noctes le ctum meum & ri ga bo stratum



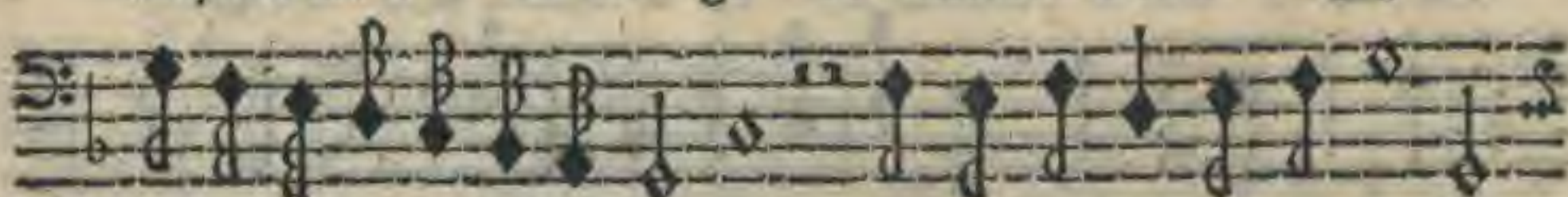
me um lachrymis me is la va bo per sin gu los



noctes le ctum meum & ri ga bo stra tum meum la-



chrymis me is & ri ga bo stratum meum lachrymis



me is tur ba tus est a fu ro re



o cu lus meus in ve te ra vi in ter omnes



in ter omnes i ni mi cos

ij

BASSUS.



in ter omnes i ni mi cos i ni mi cos me



os ia ter omnes i ni mi cos me os.



Tertia & ultima Pars.

XXXV.



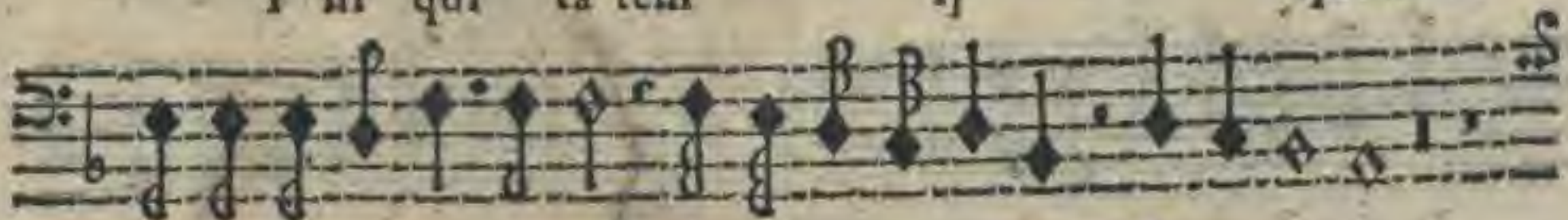
Is ce di te a me ij



omnes qui o pe ra mi ni i ni qui ta tem



i ni qui ta tem ij quoniam



ex au di vit Do minus vo cem fle rus me i

G 3

61



quoniam ex au di vit Do minus vo — cem



fle tus me i suscepit Dominus o ra ti-



o nem me am suscepit Dominus o ra ti-



o nem me am e ru bescant & conturbentur ve he-



menter omnes i ni mi ci me i & conturbentur ve he-



men ter omnes i ni mi ci me i con ver tan tur ve-



lo ci ter & e ru bescant valde con ver tantur ve lo ci ter &



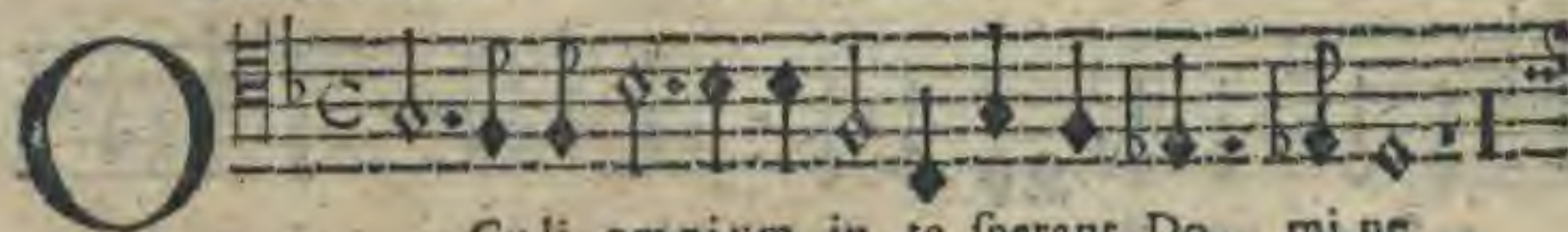
e ru be fcan valde con ver tan tur ve lo ci ter &



e ru be fcan val de.

Prima Pars.

XXXVI.



Culi omniū in te sperant Do mi ne

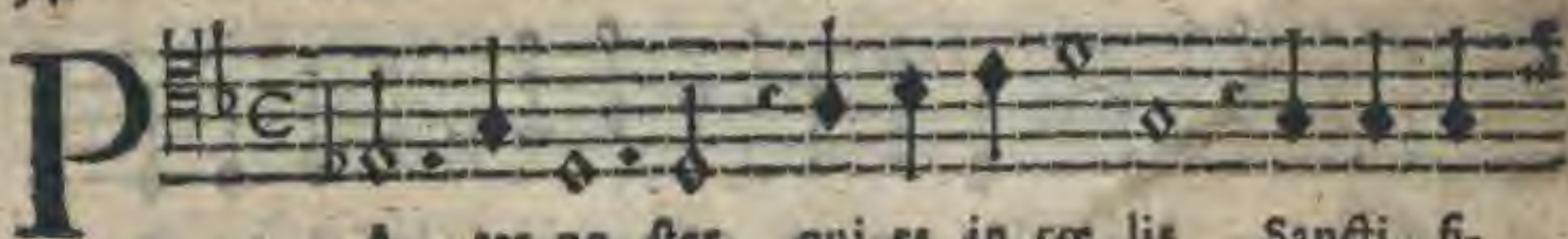


A pe ris tu manum tuam & imple omne a ni mal be ne-



di ci o ne.





A ter no ster qui es in coe lis Sancti fi-



ce tur nomen tu um Ad ve ni at regnum tu um Fi ac vo-



lun tas tu a si cut in coe lo & in ter ra Panem



nostrum quo ti di a num da no bis da no bis



ho di e Et re mitte no bis de bi ta no stra si cut & nos re-



mit ti mus de bi to ri bus no stris Et ne nos in du cas



ij

& ne nos in du cas in ten ta ti-



o nem Sed li be ra sed li be ra li be ra nos a ma-



lo Qui a tu um est regnum & po ten ti a & glo-



ri a in se cu la se cu lo rum in se cu la se cu-



lo rum A men.

Tertia & ultima Pars.

XXXVIII.



O mi ne De us Pa ter coe le stis



be ne dic no bis & his do nis tu is & his do nis tu is

H

Cantiones Sacrae 4. Voc: Hein: Sagi

quæ de tu a lar gi ta te quæ de tu a lar gi ta te

fu mi mus per Je sum Christum Do mi num nostrum

men Do minum nostrum A

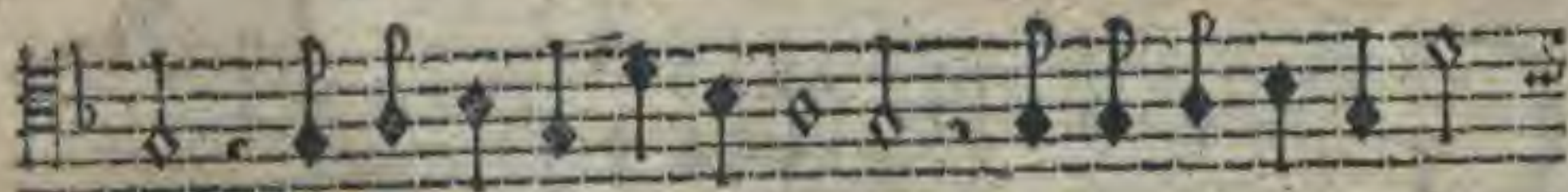
men.

Prima Pars.

XX XIX.

On fi te mi ni Do mi no quo ni am ip se

bo nus quo ni am in se cu lum mi se ri cor di a e.



jus qui dat es cam omni car ni qui dat ja mentis es-



cam ip so rum Non in for ti tu di ne e qui vo lun-



ta tem ha be bit be ne pla ci tum est Do mi no su-



per ti mentes e um & in e is qui sperant su per mi se ri-



cor di a e jus.



Secunda Pars.

Patet noster: Repetatur ut supra.



Ra ti as a gi musti bi Do mi ne De us Pa-



ter per Je sum Christum Do mi num nostrum pro u ni-



versis be ne fi ci is tu is qui vi vis & regnas ij



in se cu la se cu lo rum Amen qui vi vis & regnas



ij in se cu la se cu lo rum



A

men.



F I N I S.



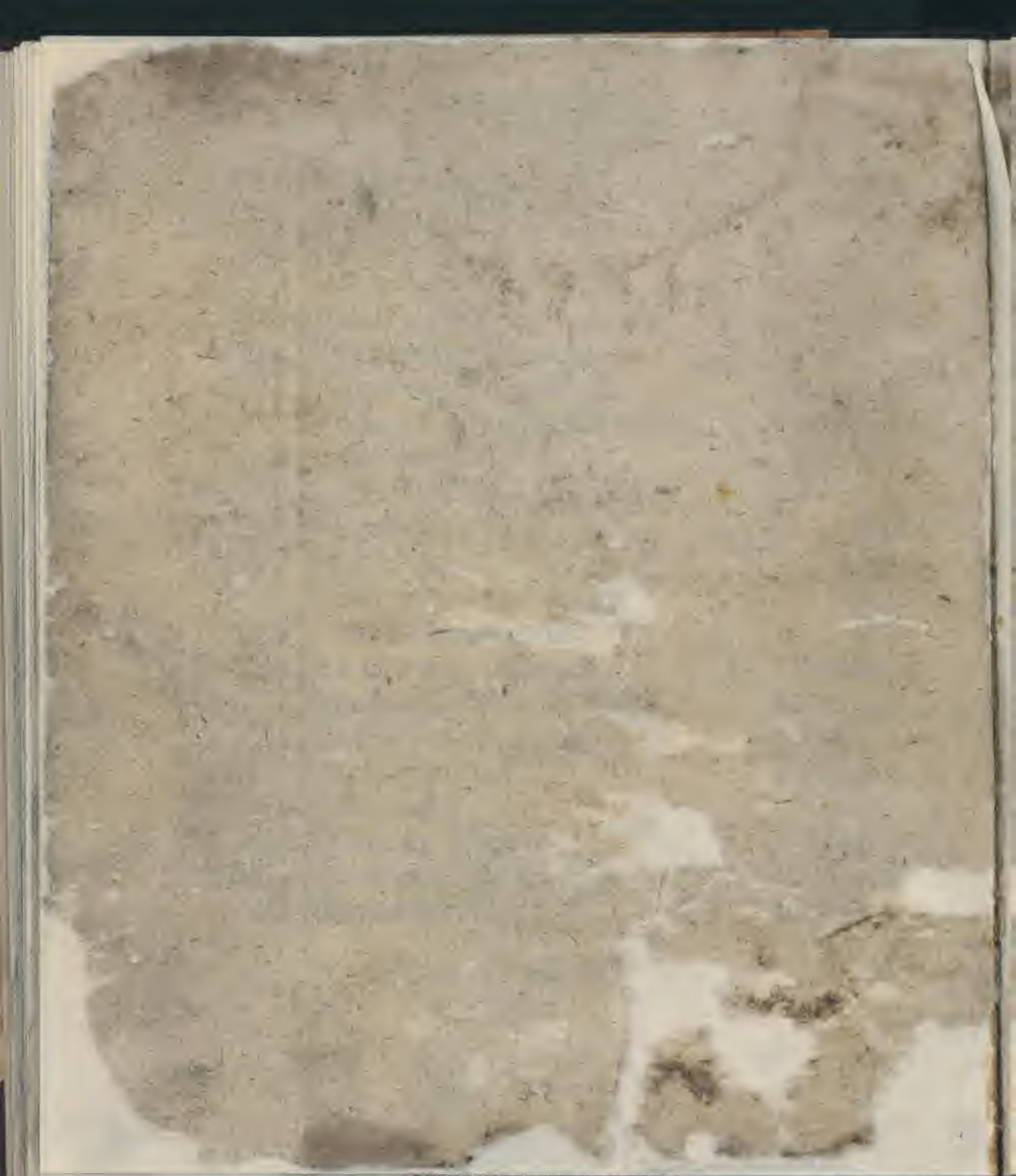
I N D E X.

	Fol.
I. O bone o dulcis.	1. Pars. 1.
II. Et ne despicias.	2. Pars. 2.
III. D E U S misereatur nostri.	3.
IV. Quid commisisti.	1. Pars. 4.
V. Ego sum tui plaga.	2. Pars. 6.
VI. Ego enim inique egi.	3. Pars. 7.
VII. Quo nate D E I.	4. Pars. 8.
VIII. Calicem salutaris.	5. Pars. 10.
IX. Verba mea.	1. Pars. 11.
X. Quoniam ad te.	2. Pars. 12.
XI. Ego dormio.	1. Pars. 14.
XII. Vulnerasti cor meum.	2. Pars. 15.
XIII. Heu mihi.	17.
XIV. In te D O M I N E speravi.	19.
XV. Dulcissime & benignissime.	20.
XVI. Sicut Moses Serpentem.	22.
XVII. Spes mea C H R I S T U S.	24.
XVIII. Turbabor sed non perturbabor.	25.

I N D E X.

	Fol:
XIX. Ad D O M I N U M.	1. Pars. 26.
XX. Quid detur tibi.	2. Pars. 27.
XXI. Aspice Pater.	1. Pars. 28.
XXII. Nonne hic est.	2. Pars. 30.
XXIII. Reduc Domine.	3. Pars. 31.
XXIV. Super eminet omnem.	1. Pars. 32.
XXV. Pro hoc magno mysterio.	2. Pars. 35.
XXVI. D O M I N E non est exaltatum.	1. Pars. 36.
XXVII. Si non humiliter.	2. Pars. 38.
XXVIII. Speret Israël in D O M I N O.	3. Pars. 39.
XXIX. Cantate D O M I N O.	40.
XXX. Inter brachia.	42.
XXXI. Veni rogo in cor meum.	45.
XXXII. Ecce advocatus meus.	46.
XXXIII. D O M I N E ne in furore.	1. Pars. 48.
XXXIV. Quoniam non est in morte.	2. Pars. 49.
XXXV. Discedite à me omnes.	3. Pars. 51.
XXXVI. Oculi omnium.	1. Pars. 53.
XXXVII. Pater noster.	2. Pars. 54.
XXXVIII. D O M I N E D E U S.	3. Pars. 55.
XXXIX. Confitemini D O M I N O.	1. Pars. 56.
XL. Gratias agimus.	3. Pars. 58.









BASSUS AD

ORGANUM

CANTIONUM SACRARUM

Quatuor Vocum

HENRICI SAGITTARII Sereniss. Sax. Elect. Capella Magist.

Illustrissimo & Celsissimo Principi ac Domino Domino

JOANNI ULRICO Principi in Crumau & Eggenberg, &c.

dedicatarum.



Mus. Löb, 33, 1

FRIEBERG, Typis Georgij Hoffmani, Anno Christi 1625.



BENEVOLO
LECTORI
S.

Bibliopola, opusculum hoc gratus fore ratus, Bassum istum Generalem mihi extorsit, & ut porrò unam atq; alteram cantilenam propriè ad Basin accommodatam in calce adjicerem, ansam præbuit. Vos autem Organicos, qui auribus delicatioribus satisfaciendum judicatis, rogatos volo, ne gravemini voces omnes in Partituram seu Tabulaturam, uti vocant, vestram transcribere. Siquidem in hoc genere Bassum solum pro solido fundamento vobis struere, vanum atq; inconcinnum mihi visum fuit. Valete,

H. S.



Prima Pars.

I.

50

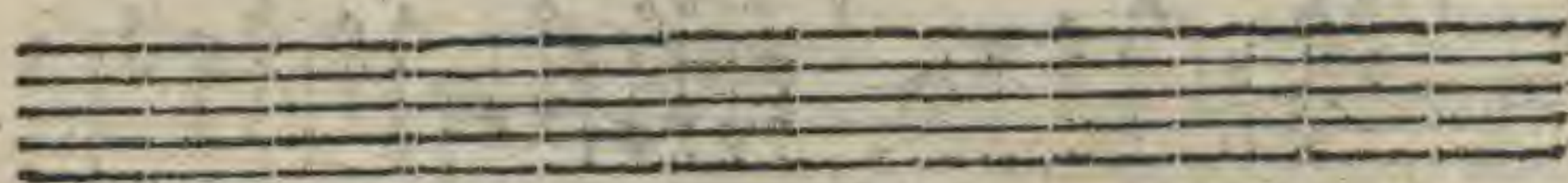
O Bone O dulcis.

The musical score is written on ten staves. The first staff begins with a large, ornate initial 'O'. The music is in a single system, with each staff containing a line of music. The notation includes various ornaments, such as asterisks and crosses, and fingerings, indicated by numbers 1 through 6. The key signature is one flat (B-flat), and the time signature is common time (C). The score concludes with a double bar line and a repeat sign.

A 2

Cantiones Sacrae 4. Voc. Hein. Sag.

2.



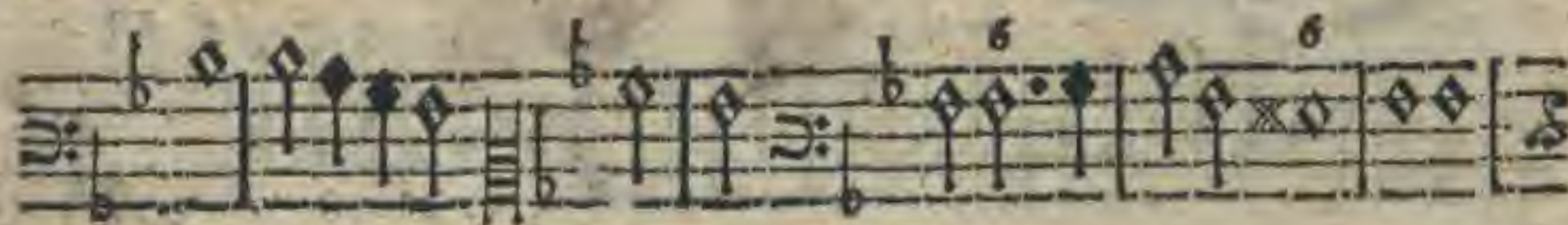
Secunda Pars.

I L.



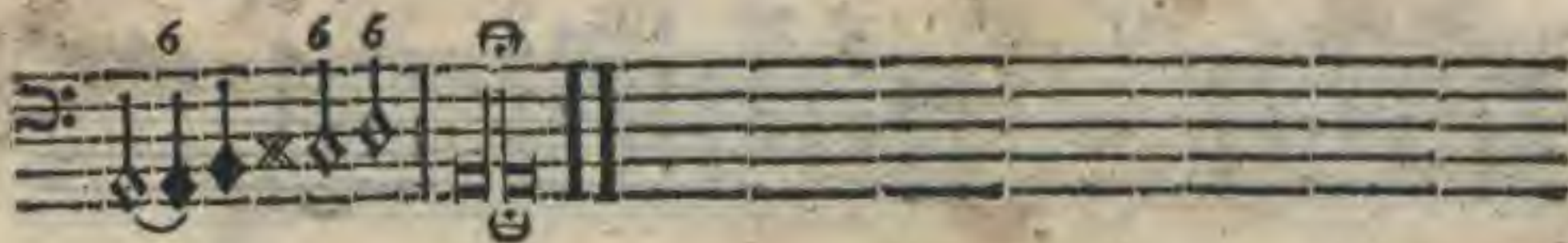


III.



A 3





Secunda Pars.





B

Cantiones Sacrae 4. Voc. Hein. Sag.

Handwritten musical score on six staves, featuring various notes, rests, and figured bass notation. The notation includes numbers (e.g., 6, 56, 43, 3443) and symbols (e.g., X, b) above the staves, indicating figured bass or lute tablature. The music is written in a historical style, likely from a 17th or 18th-century manuscript.

The score consists of six staves of music. The first five staves contain musical notation with various notes, rests, and figured bass symbols. The sixth staff begins with a double bar line and is followed by four empty staves. The notation includes numbers (e.g., 6, 56, 43, 3443) and symbols (e.g., X, b) above the staves, indicating figured bass or lute tablature. The music is written in a historical style, likely from a 17th or 18th-century manuscript.

B 1

Q Vo nate Dei.

6 6 6 76

6 6 6 43

6 6 6 43

6 6 6 43

6 6 6 43

6 6 6 43

6 6 6 43

VILL.

25.

B 3

12.



Prima Pars.

I X.



Erba mea.





Secunda Pars.

X.







C

Cantiones Sacrae 4. Voc. Hein. Sag.

16.



Secunda Pars.

XII.



Vlcrafti.

28

8b

6

4

6

1

6

6

34

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are several groups of numbers and symbols: 6 X X 6, 6, 6, X 6 X X, X 6, 6, X 343 X b, 6 4 76, X b, X X b, 6 6, 6 X 6, X X 6, 43 b 6 4 76. The staves are arranged in a single column, and the handwriting is in a historical style.

C 2



XIII.





N te Domine speravi.



XV.



22.



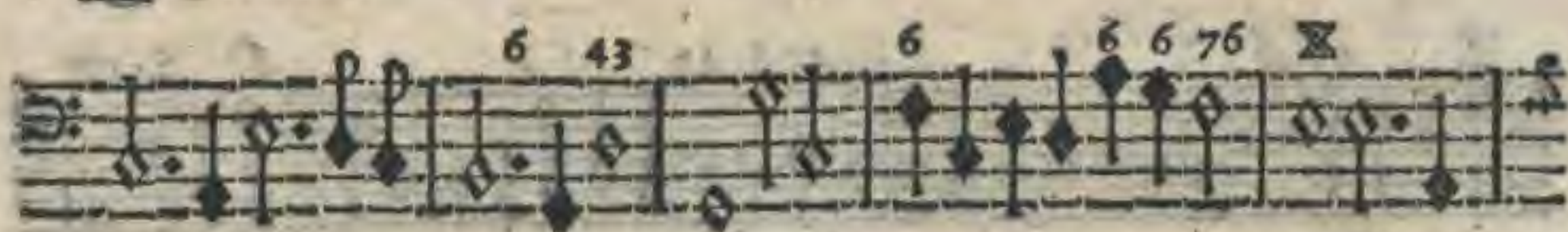


D

Cantiones Sacrae 4. Voc. Hein. Sag.



D :





Secunda Pars,

X X.

Q Videtur.



Prima Pars.

XXI.

A Spice Pater.

6 4 3 43 43 46 76 6 44

6 43 6

6 43 6

Handwritten musical score on page 30, featuring six staves of music. The notation includes various notes, rests, and fingerings, with some staves containing additional markings such as 'X' and '65b'.

The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music, with fingerings indicated by numbers 1-5 above the notes. Above the staff, there are several groups of numbers: 6, 6 6 5, 6 6 6, 6 6, and 6 6 6 6.

The second staff continues the melody, with a bass clef appearing in the final measure. Above the staff, there are more groups of numbers: 6 5 b, 4 3, 3 4, 4 6 3 4, 4 3, and X X.

The third staff features a treble clef and continues the musical piece. Above the staff, there are groups of numbers: 6, 4, 6 3 4, 6 3 4 4 3, 6 5 4 3, and 4 3 X X.

The fourth staff begins with a treble clef and continues the melody. Above the staff, there are groups of numbers: 4 3, 6, 6, and 6.

The fifth staff features a treble clef and continues the musical piece. Above the staff, there are groups of numbers: 6, 6 6 6, and 6 7 6 6.

The sixth staff begins with a treble clef and continues the melody. Above the staff, there are groups of numbers: X X X, 6, 6, 6, 6, 6 6 6, and a final measure with a double bar line.

Below the sixth staff, there are four empty staves.



E

Cantiones Sacrae 4. Voc. Hein. Sag.

R *Edue Domine.*

566 6

6 6 b 6 6 4 2 6

6 6 6 43 6

6 343 6

6 6 6 43 6 b b



Prima Pars.

XXIV.



E 2



Handwritten musical score on seven staves. The notation includes various note values, rests, and accidentals. Above the staves are numerous numbers (6, 43, 76, 34, 56, 34, 6, 76, 6, 6) and symbols (Σ, b, ♯, ♮) indicating fingerings, breath marks, or other performance instructions. The music is written in a single system across the seven staves.

E 3

P Ro hoc magno mysterio.

The musical score is written on seven staves. The notation is a form of lute tablature, using letters (A-G) and symbols (crosses, diamonds) to represent notes on a fretted instrument. Fingering numbers (1-6) are written above many notes. The key signature has one flat (B-flat). The piece is titled "Ro hoc magno mysterio." and is part of a collection labeled "Secunda Pars." and "XXV."



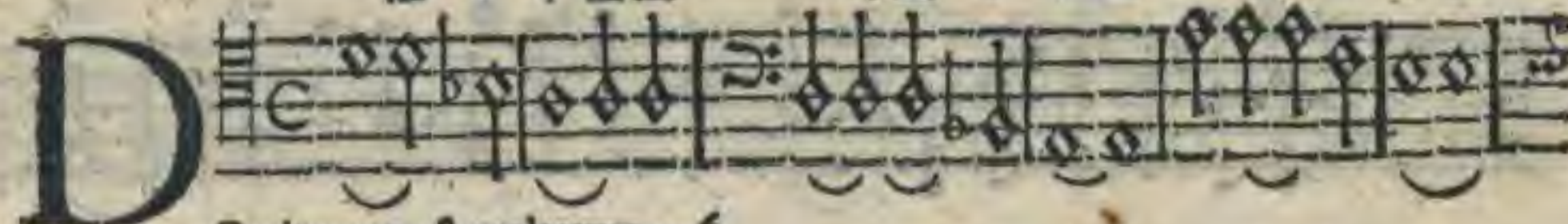
Prima Pars.

XXVI.

6 4 6 6

65 6 4 6

65 6 4 6



Omine non est exaltatum. 6

65

6

6 b

4 6

65

65

b

56

6

43



38.

Handwritten musical score on page 38, featuring seven staves of music. The notation includes various notes, rests, and fingerings. Annotations above the staves include:

- Staff 1: 2, 2 6, 343, b 34 43, b, 6
- Staff 2: 343, 56
- Staff 3: 6, 76, 56
- Staff 4: 43, 34 43
- Staff 5: 6
- Staff 6: 43, 343

The music is written in a system of seven staves, with the first staff starting with a treble clef and a key signature of one flat. The notation includes various notes, rests, and fingerings. The page number 38 is written in the top left corner.

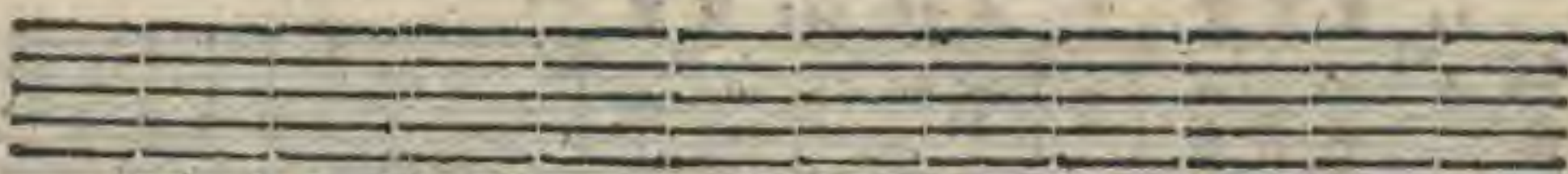


F

Cantiones Sacre 4. Voc. Hein. Sag.

41

40.



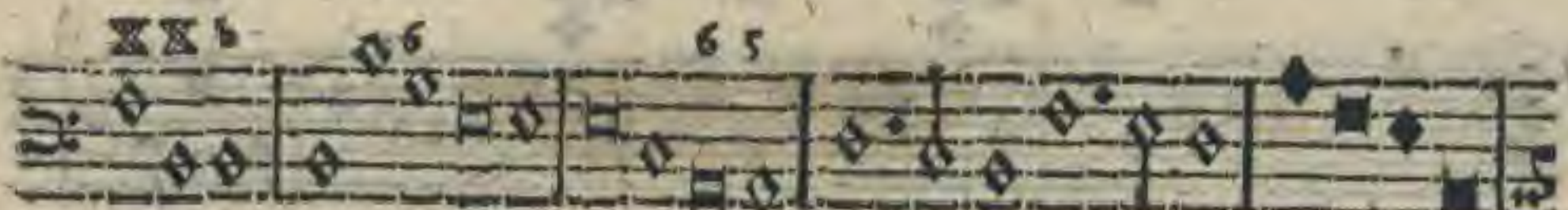
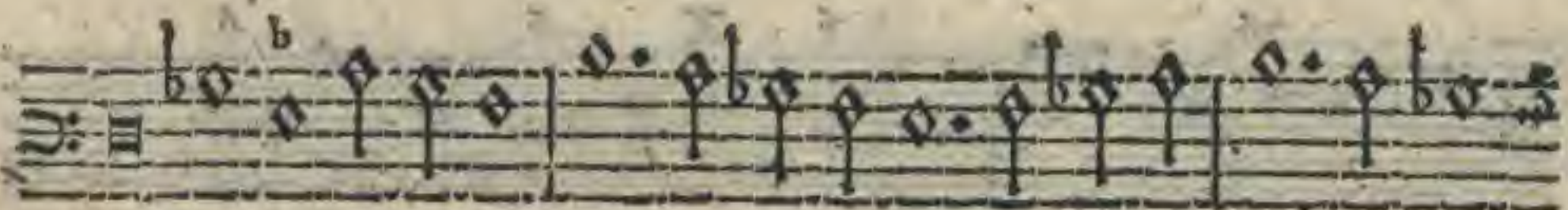
Tertia & ultima Pars.

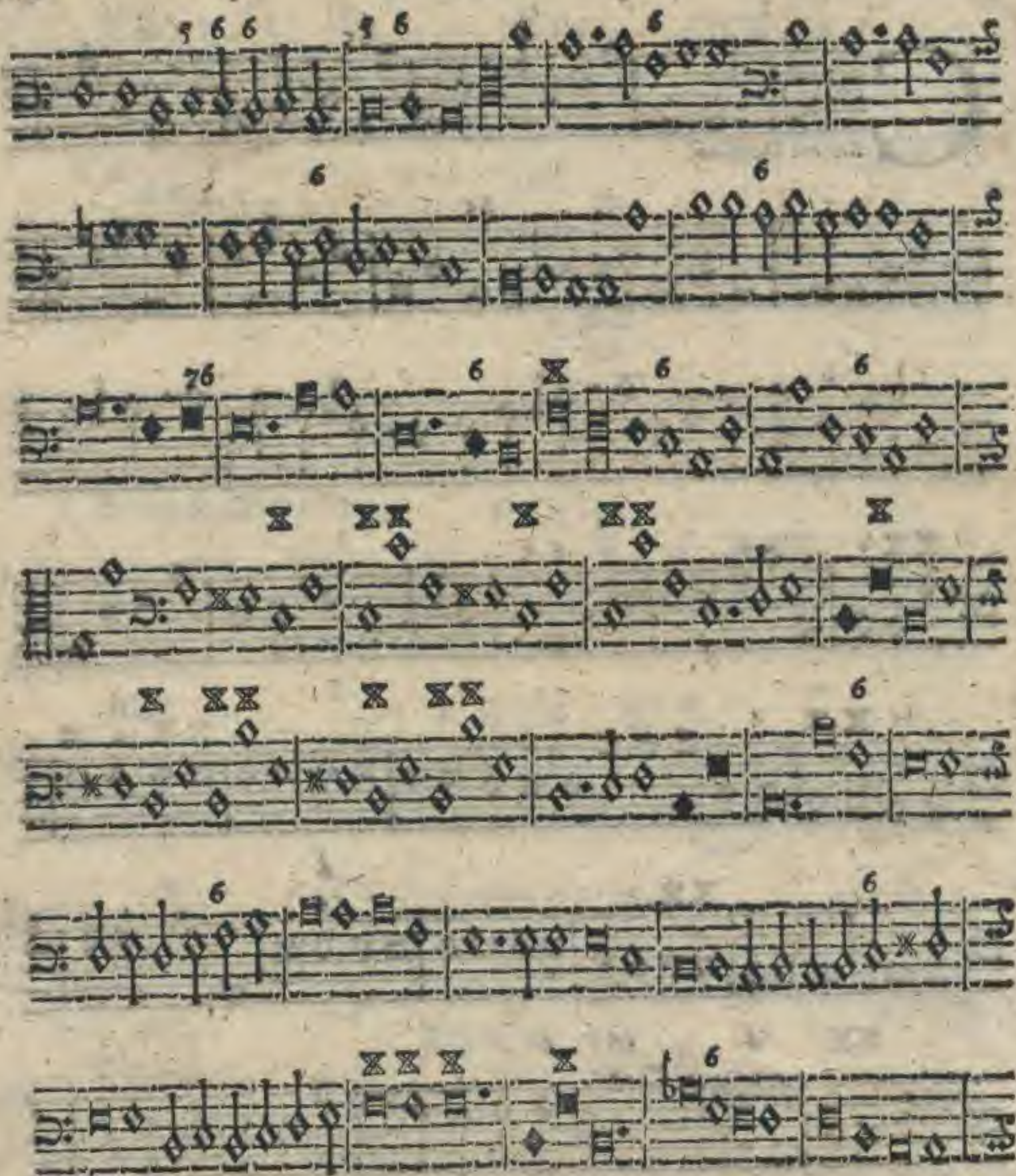
XXVIII.

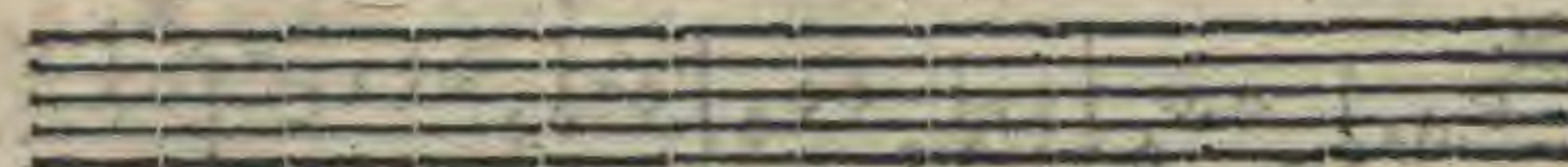
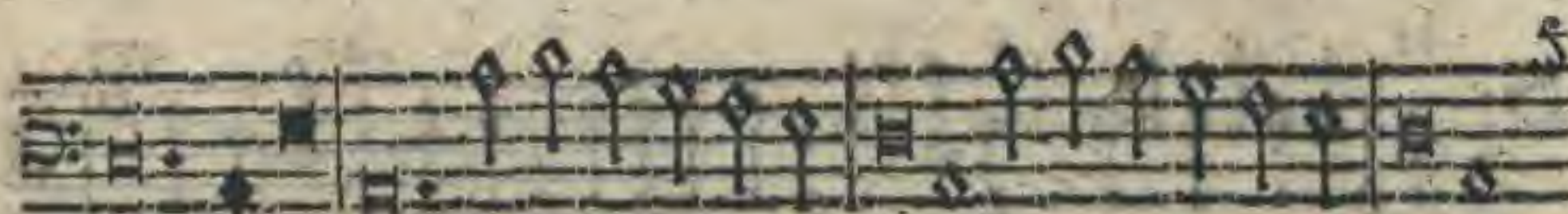


42

C Antate Domino.







XXX.



F 3

44.



45

Handwritten musical score on seven staves. The notation includes various notes, rests, and symbols such as asterisks and 'X's. Fingerings are indicated by numbers 1-5 above notes. The score concludes with a double bar line and a repeat sign.

Staff 1: 6 2 X X X 6 6 4 3 3 6

Staff 2: 4 3 6 4 3 6

Staff 3: 6 6

Staff 4: 6 2 6 5 7 6 X X 3 4 3 X

Staff 5: 6 6 6 7 6 6 7 6 X 6

Staff 6: X 4 3 4 3 X X 6

Staff 7: 1 4 4 7 4 7

6 6 56 343 6

V Eni rogo.

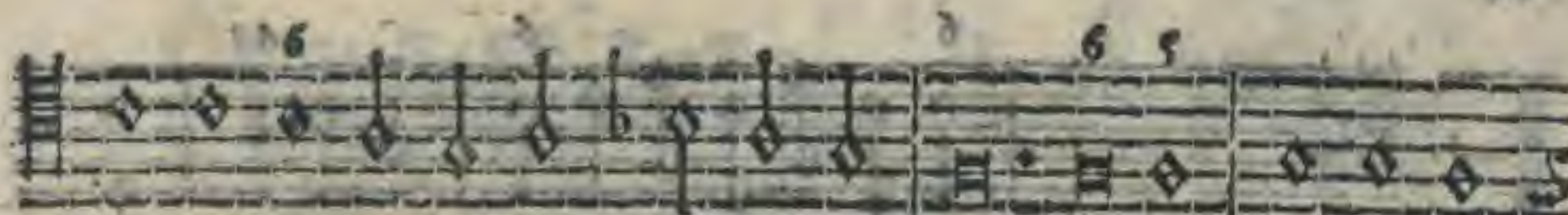
6 6 6 6 6 6 43 6 6 6

343 43 6 6 343 6

6 6 6 6 6 6 6 6

6 6 34 6 2 6 6

6 56 65 3 2



G

Cantiones Sacrae 4. Voc, Hein. Sag.



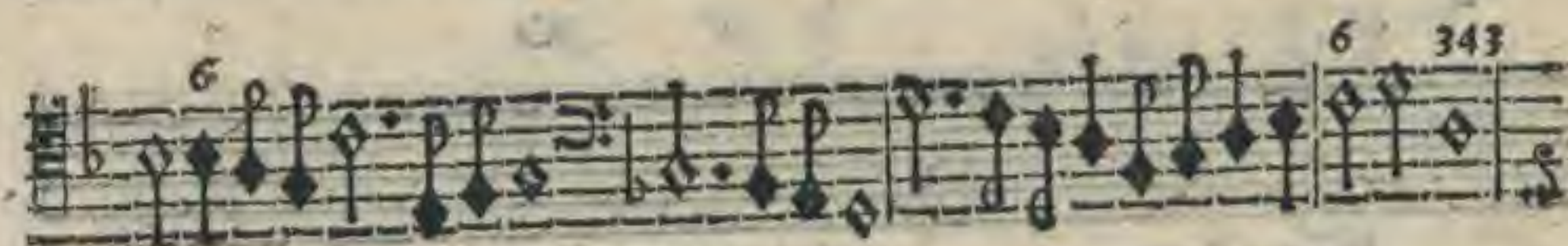
Prima Pars.

XXXIII.



G 2

54



Q Voniam non est.

6 X 343

X X X X X

X X X 6 6 4 4 X X X X

6 343 6 6 X X X X 6

343 6 6 6 4 3 43 6

6 6 6 343 X 6

6 43 b b 6 6 b 6 6

G 3

53



Tertia & ultima Pars.

XXXV.

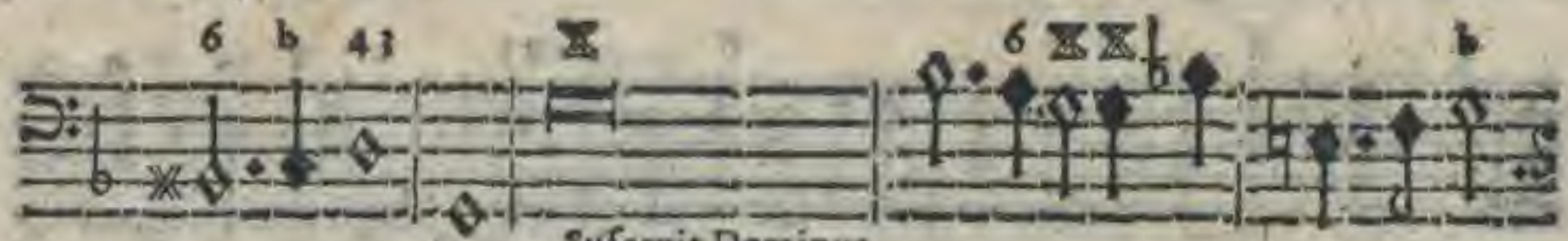


Iscedite à me.





Suscepit Dominus



Suscepit Dominus





Secunda Pars.

XXXVII.



Handwritten musical score for Cantiones Sacrae 4. Voc. Hein. Sag. The score consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and figured bass numbers (e.g., 6, 65, 56, 343, 4, 2, 6, 56, 34, 43). The music is written in a style characteristic of 17th-century German church music.

H

Cantiones Sacrae 4. Voc. Hein. Sag.

57

D Omne Deus.

6 43 6 34 43 X

6 6 6 4 3

76 43 X 6 b 43 65 6

34 343 6 6 X

43

C Onfitemini Domino.

This musical score is written on seven staves. The first staff begins with a large 'C' time signature and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Above the notes, there are numerous figured bass figures (e.g., 6, 34, 43, 6, 343, 6, 676, 43, 6, 5, 343, 6, 6, 43, 343, 6, 343, 3 4, 43) and some 'X' marks. The piece concludes with a double bar line and a final cadence symbol.

Secunda Pars.

Pater noster: Repetatur ut supra.

Tertia & ultima Pars.

X-L.



F I N I S.



I N D E X.

	Fol.
I. O bone o dulcis.	1. Pars. 1.
II. Et ne despicias.	2. Pars. 2.
III. D E U S misereatur nostri.	3.
IV. Quid commisisti.	1. Pars. 4.
V. Ego sum tui plaga.	2. Pars. 6.
VI. Ego enim inique egi.	3. Pars. 8.
VII. Quo nate D E I.	4. Pars. 10.
VIII. Calicem salutaris.	5. Pars. 11.
IX. Verba mea.	1. Pars. 12.
X. Quoniam ad te.	2. Pars. 13.
XI. Ego dormio.	1. Pars. 15.
XII. Vulnerasti cor meum.	2. Pars. 16.
XIII. Heu mihi.	18.
XIV. In te D O M I N E speravi.	20.
XV. Dulcissime & benignissime.	21.
XVI. Sicut Moses Serpentem.	23.
XVII. Spes mea C H R I S T U S.	24.
XVIII. Turbabor sed non perturbabor.	26.

H 3

XIX. Ad

I N D E X.

		Fol.
XIX.	Ad D O M I N U M.	1. Pars. 27.
XX.	Quid detur tibi.	2. Pars. 28.
XXI.	Aspice Pater.	1. Pars. 29.
XXII.	Nonne hic est.	2. Pars. 31.
XXIII.	Reduc Domine.	3. Pars. 32.
XXIV.	Super eminet omnem.	1. Pars. 33.
XXV.	Pro hoc magno mysterio.	2. Pars. 36.
XXVI.	D O M I N E non est exaltatum.	1. Pars. 37.
XXVII.	Si non humiliter.	2. Pars. 39.
XXVIII.	Speret Israël in D O M I N O.	3. Pars. 40.
XXIX.	Cantate D O M I N O.	41.
XXX.	Inter brachia.	43.
XXXI.	Veni rogo in cor meum.	46.
XXXII.	Ecce advocatus meus.	48.
XXXIII.	D O M I N E ne in furore.	1. Pars. 49.
XXXIV.	Quoniam non est in morte.	2. Pars. 51.
XXXV.	Discedite à me omnes.	3. Pars. 52.
XXXVI.	Oculi omnium.	1. Pars. 54.
XXXVII.	Pater noster.	2. Pars. 54.
XXXVIII.	D O M I N E D E U S.	3. Pars. 56.
XXXIX.	Confitemini D O M I N O.	1. Pars. 57.
XL.	Gratias agimus.	3. Pars. 58.

